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The **CHART HITS**

REELING IN THE YEARS

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THE RIGHT THING TO DO

CHERRY CHERRY

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WITH YOU

LAST TANGO IN PARIS

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FOR YOU

THINKING OF YOU

HEARTS OF STONE

I KNEW JESUS BEFORE HE
WAS A STAR

YESTERDAY I HAD THE
BLUES

BLUE SUEDE SHOES

BONUS!!!!
GREAT ROCK HITS
OF THE FIFTIES

and **MANY**
MORE!

Why THE MOODY'S
Aren't Blue Any More

DON McLEAN-
"...The Truth
Can Change!"

FIFTH DIMENSION
ROCK & ROLL NOSTALGIA

LORETTA LYNN
MILLIE JACKSON
STEVIE WONDER
JOE SIMON
JOE COCKER



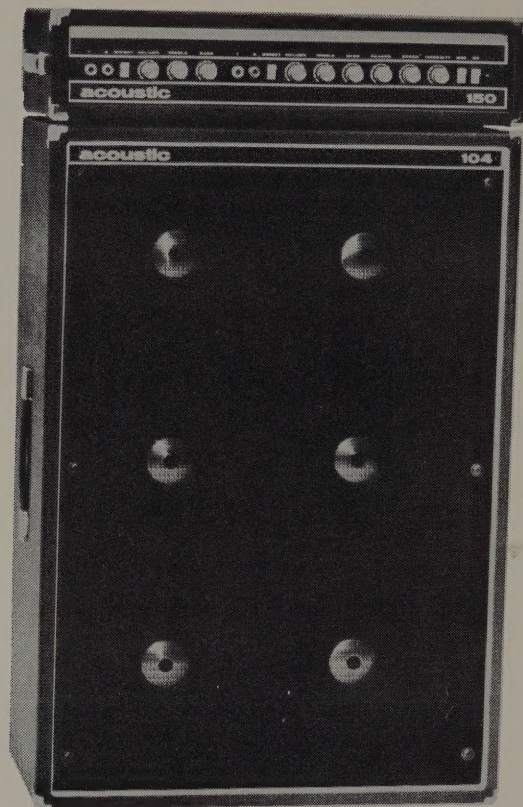
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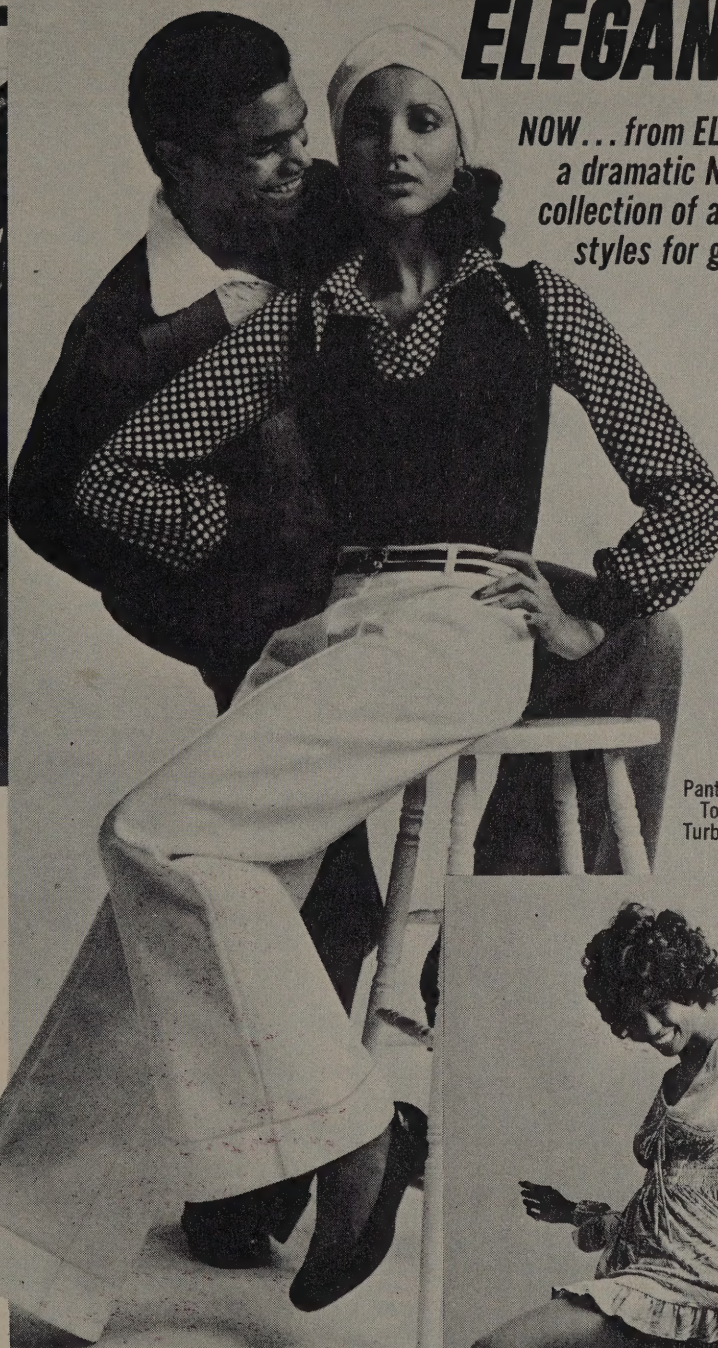
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No. 109
Aug. '73



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LYRICS TO THE CHART HITS

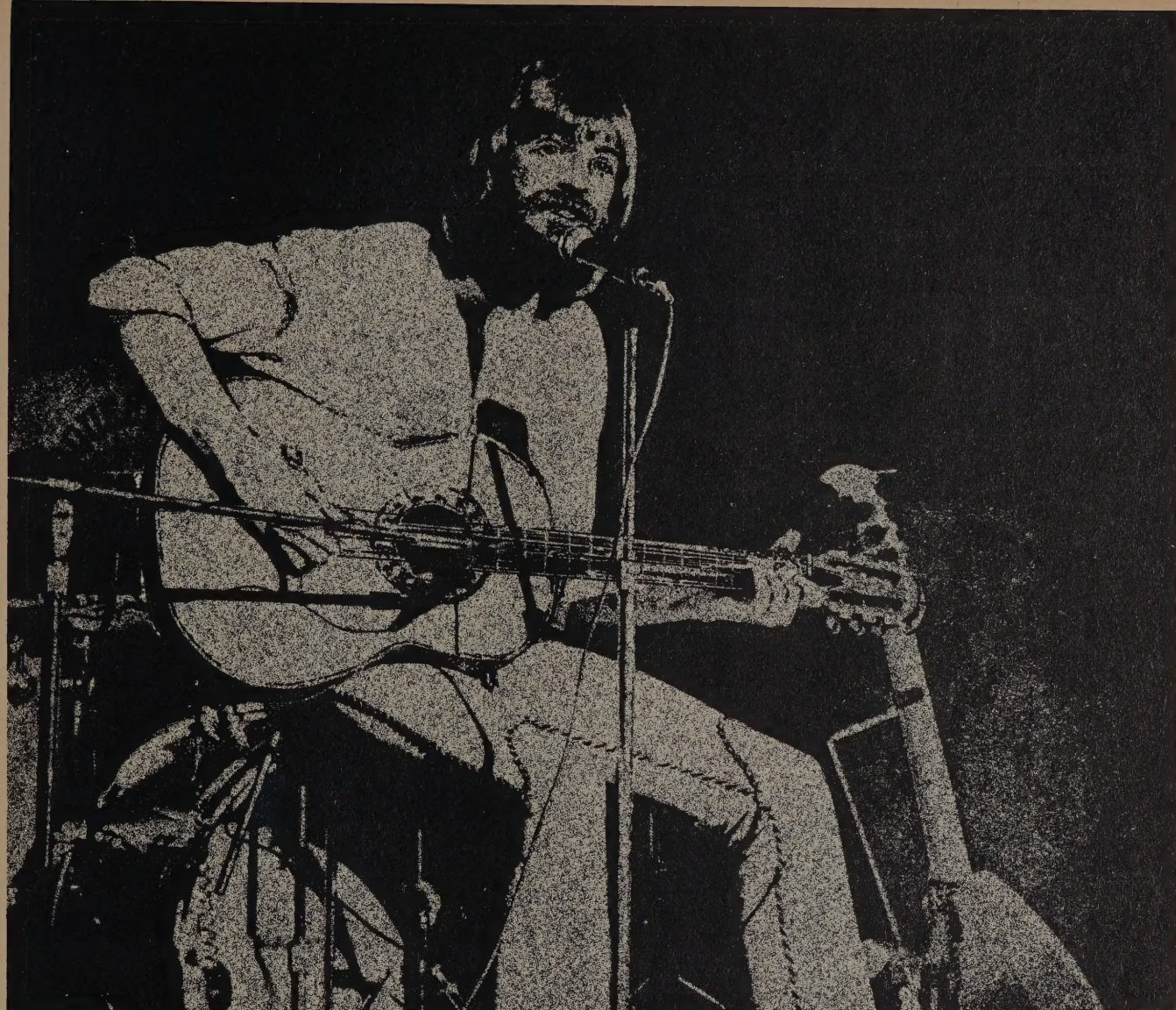
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53/DREAM LOVER
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52/OH WHAT A NIGHT
53/ONE MINT JULEP
53/SILHOUETTES

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DONNA FARGO

School Marm Finds Gold In Nashville

BY DARRELL ROWLETT

COUNTRY



A shapely North Carolina brunette, trapped amid the Southern California blondes, it took five years for Yvonne Vaughn to begin making enough money to leave the "squirrely kids" she was attempting to teach grammar and pursue a career as a singer.

After meeting and marrying her producer-manager Stan Silver, the California school marm learned to make the after-hours adjustment to night club songstress. When she signed with a small West Coast record label, she became country singer Donna Fargo.

The bookings that followed her recording gave her the stage presence necessary to move to greater things. "I made all the usual mistakes," she recalls, "such as forgetting words and singing one song while the band played another, but I learned a lot."

Last year, Donna and Stan came to

Nashville and cut a recording of a song she had written one "dismal and lonely Saturday night" when she needed cheering up. Titled "The Happiest Girl In The Whole USA," the master sold to Dot Records and the English teacher made headlines.

However, there was a problem. Donna enjoyed teaching. For a time, she had even hidden her other life from her students fearing there might be an unfavorable reaction. When she finally made the decision to leave the profession, she announced the fact to her morning classes on the day of her departure. News travels fast and before school ended her students were staging a full-fledged farewell party complete with gifts and tears.

Donna's "Happiest Girl" tune not only topped the country charts but made the move to the elite "Top 10" on the pop charts. Her second release, "Funny Face," which she also penned, proved even more successful. Both were million sellers and each was nominated for a Grammy award.

According to Donna, her music can be as rewarding as teaching. "I believe that music has a tremendous influence on everyone, and especially young people. I hope that I can always be a good example with my writing and not just think of the commercial value of a song. I love it when people tell me my song makes them happy. That's a wonderful achievement."

Adjusting to her new schedule, which includes radio and television shows, concerts, and talking with inquisitive journalists, took some doing. She did it gladly.

"I really like it," she states. "Success should only make a person happy and I hope and think it will add to the personal happiness I have now. I love to sing and write and learn."

Donna told UPI's Music City writer Mike Willard that she is a "poptimist," which is something between an optimist and a pessimist.

Whatever she is, she is right. Dot

Records Larry Baunach, the vice president in charge of sales and promotion, gasps, "Everything Donna touches turns to gold." Of course, Baunach was referring to the fact that her first two singles as well as her first album were Gold Records.

"Furthermore," Baunach contends, "there is still another side to this story in the fact that she wrote both hit singles as well as six other cuts on her first album, in addition to being the first female artist in history to win the annual major trade awards as Most Promising Female Artist for pop product, as well as country product."

Donna is currently riding high with a second album and third single. This one, titled "Superman," includes her own ideas about the ideal male.

The friends of the "Happiest Girl" like to point out that Donna hasn't changed a great deal since she was a "chubby little square-shaped football playing tomboy" who sang as a youngster for her father's Mt. Airy, North Carolina fox hunting friends.

She has kept the Magnolia drawl of her childhood. "The kids in my classes used to tease me about it, particularly when they were upset with me," she remembers.

In high school, young Yvonne Vaughn became anything but unattractive and copped a position as a cheerleader and homecoming queen before she was a senior.

It was after earning a college degree in English because "I like working with words" and accepting a teaching job in California that Donna learned to play the guitar and looked to a second career.

She gained her stage name from the stunt man who drove the Batmobile on the "Batman" television series.

However, "Miss Yvonne," the school teacher, is always near Donna Fargo. Whenever she plays a West Coast date, for instance, there is always one joker in the audience with a hand-lettered sign that says something like: "Donna Fargo Learned Me English."

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LORETTA LYNN

Coal Mines To Cold Cash

by





Loretta Lynn was a 17-year-old housewife and mother of four, the wife of Kentucky miner Mooney Lynn who had transplanted his family to Washington State, when she first thought about singing professionally.

"I had so much responsibility by the time I was 17 that I had to act like I was an old woman when I was just a kid," she remembers.

She and Mooney married in Kentucky when she was fourteen and their family began a year later. Mooney listened to his young wife singing their children to sleep at night and liked it enough to suggest she try it to bring in extra money, but it was years before that dream really came true. When her husband finally did convince her to try to sing, she did so only because he made fun of her and called her "ignorant."

Singing at home was one thing, but getting in front of a crowd was another. It wasn't easy for her. Young Loretta Webb was one of eight children of a Butcher's Hollow coal mining family who was so shy she used to "run and hide" when visitors came calling. The lack of available education helped to

isolate them from the rest of society and give them an insecure feeling around more knowledgeable city folk.

"I liked school just fine," she states. "I liked it so fine, in fact, that after I finished the 8th grade when I was 12 I stayed on another year and did the 8th grade again. You see, there wasn't no high school to go to."

Lack of education and formal training in music proved to be only a temporary barrier. Mooney's family struggled through much of the 11 years they lived at Custer, Washington. Eventually, she managed to land a recording contract with a small West Coast label. Luckily for her, the song she recorded, "And Now I'm A Honky-Tonk Girl," proved to be big. It broke into the national country charts and she made her first trip to Nashville.

Doyle Wilburn of the Wilburn Brothers insists that when Loretta walked into his music publishing office, hoping to get his autograph, she was wearing a 99 cent print dress she had bought from the Salvation Army.

Regardless, Doyle listened to her record and signed her to a performing

contract, one that eventually led to a spectacular \$5 million Chancery Court suit.

The Decca recording star moved to Nashville in 1962 and the move upward quickened. Loretta was a guest on the Grand Ole Opry for 17 consecutive Saturday night shows before she was asked to become a regular member.

Olene Tubb, wife of Country Music Hall of Fame member Ernest Tubb, recalls that the Lynn's were near starvation during that period. The Opry officials kept asking them back and they dared not refuse, but at the same time she wasn't working anywhere and their home was still Washington.

The Wilburn Brothers — Doyle, Teddy, Leslie, and Lester — felt from the beginning that Loretta was star material and helped mold her career. However, she became unhappy with the arrangement five years after inking a 20-year contract. Among other things, the contract allowed the Brothers' agency to control her personal appearances "throughout the world and outer space."



When Loretta elected to break the contract and form her own booking agency, the Wilburns sued for \$5 million to make up for the money they would be losing over the following 15 years. Loretta won in the court battle.

The Wilburns' early dreams became reality when Loretta copped the coveted Country Music Association's "Entertainer of the Year" honor for 1972. Network television and an unbelievable demand for personal appearances followed.

But even her hectic road schedule doesn't keep Loretta from being a good mother to her six children. When she performed at Madison Square Garden in New York last year, someone asked her when she was attempting to relax after rehearsal what she was thinking.

"I was thinking about my kids at home and how much I love them," she said. "When I get tired on the road, I always think of them. I want them to know that I love them as much as my Momma and Daddy loved me."

"You know," she continued, "hard times in your life leave deep cuts, but if you have lots of love from your folks, bad things just get worked out somehow."

Of course. Loretta and Mooney's children aren't experiencing any financial hardship. As if to counteract their earlier poverty, when Loretta had to take jobs as a field hand in Washington, the Lynns have purchased Hurricane Mills, Tennessee—the whole town, 1450 acres that include a general store and post office. Their winter home is at Matzatlan, Mexico overlooking the Gulf.

However, Loretta hasn't forgotten her humble beginning. At heart, she still claims to be a "Coal Miners Daughter," the title to a hit song she wrote in memory of her father who passed away in 1959 and never knew the success his offspring would achieve.

When 38 miners were killed in an explosion in Leslie County, Kentucky, two years ago, Loretta was one of the first to offer help to the stricken families. The benefit show she sponsored for the victim's families drew 35 top country entertainers and raised more than \$100,000.

She explained, "My Daddy was a coal miner for 16 years, my husband worked the mines for a while and his Daddy was a miner for 45 years. A lot of

my friends got killed in mines. I've walked past where they were bringing out the men when there had been an accident or the poison gas. I remember all the women and children standing around. They're just awful memories."

Though she has only been in show business just over a decade, Loretta started late enough and married young enough that she's a grandmother to four at age 38 and stands a good chance of becoming a great-grandmother in her early forties. You can bet that none of her grandchildren will ever have to work in the mines.

Great financial rewards haven't changed Loretta as much as might be expected. True, she doesn't wear Salvation Army cast-offs or worry about her children going hungry, but underneath all the gawd and glitter of show business there's still the little Kentucky girl who hid from strangers.

The contrasts in her life were best typified by the gifts her attorney sent to the hospital when she had minor surgery last year. He gave her a bottle of expensive perfume and a carton of hog jowl and turnip greens.

HP

ALAN MITCHELL

COUNTRY HOE-DOWN

BY ALAN MITCHELL

Soft-spoken **Bobby Bare**, who walked away from a Warner Brothers acting contract ten years ago, has proven that "Detroit City" and "All American Boy" were not flukes. His continues to chart country records. His current RCA single is "I Hate Good-byes."

Bare doesn't carry a band, which is unusual in the country ranks. "I've got this 12-string guitar," he explains. "You plug that thing in and it sounds like a band. Besides, you can make more money when you don't have to pay a band."

Actually, manager **Bob Neal** books Bobby mainly in package shows and the bands all know his material.

According to Bare, "Mom and Dad were first cousins. That why I look so much alike." Does that make sense?



Bobby Bare sure is good at strum-min'!

Marty Robbins is currently sporting a new, shaggy mustache. Maybe it is supposed to make him look like a desperado to tie in with his new album tagged "Bound For Old Mexico."

Old **Hank Williams** favorite, "I Saw The Light," has been released as a **Pat Boone** single. Pat and family have a new MGM LP titled "All In The Boone Family," featuring pure country music.

Jimmie Davis, twice Governor of Louisiana and the most recent inductee into the Country Music Hall of Fame, was honored during a **Charley Pride** concert in Baton Rouge recently. Pride helped honor Davis for his contributions to country and gospel music during a career that has spanned



Backstage at the Opry with Marty Robbins.

more than 40 years. As a songwriter, Governor Jimmie's biggest was "You Are My Sunshine."

Pride has just recorded a **Merle Haggard** composition titled "A Shoulder To Cry On."

The International Ambassador of Country Music at Wembley, England, recently dubbed **George Hamilton IV** the "International Ambassador of Country Music."

Bob Luman, whose "Lonely Women Make Good Lovers," topped the charts, is currently recording a follow-up. At press time, he was unable to release the name of the single, but claimed he had recorded some "monster material."



Bob Luman offered a song.

Says Bob, "Country music is all coming back to what I was doing a long

time ago. It's going back to the rockabilly days with songs like **Jerry Lee Lewis** and **Conway Twitty** do."

Roy Orbison is slated to do some radio spots for the Heart Association in the near future.

A school teacher turned vocalist, Dot Records' **Donna Fargo** has become the first country female to cop two Gold Records in a row. Her singles "Happiest Girl In The Whole USA" and "Funny Face" both sold more than a million copies.

Bob Bean of the "Stonemans" is recovering from frost-bite on three fingers of his left hand he got when he attempted to fix the generator on their bus en route to a cold North Dakota show.

Hickory recording artist **Glen Barber**, who lived in Houston, Texas, until recently, has moved to Nashville. West Coast singer **Red Steagall** is planning the same move.

Ernest Tubb recently celebrated his 30th year with the Grand Ole Opry at a party at the Opry House hosted by manager **Bud Wendell**. Tubb announced that he and the "Texas Troubadours" have no plans to change or retire. One of the best country bands around, two of the band's graduates, **Jack Greene** and **Cal Smith**, have found careers of their



Ernest Tubb holds plaque presented to him by Opry manager **Bud Wendell** at the celebration of Tubb's 30th year with the Grand Ole Opry.

(continued on page 14)

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221094 * DAVID CASSIDY ROCK ME BABY BELL	220095 BOBBY GOLDSBORO Greatest Hits A&M	224616 * CHARLIE McCOY Me and Bobby McGee MONUMENT	221457 * SONNY JAMES WHEN THE SNOW IS ON THE ROSES COLUMBIA
226968 CARLOS SANTANA & BUDDY MILES LIVE COLUMBIA	218263 * NEW RIDERS OF THE PURPLE SAGE POWERLODE COLUMBIA	216863-216864 OSMONDS "LIVE" COUNTS AS TWO FICHI	203539 CAROLE KING Tapestry ODE
222265 * HAROLD MELVIN & THE BLUE NOTES I MISS YOU PHILADELPHIA INTERNATIONAL	218297 * BILL WITHERS STILL BILL BASF	185843 HERB ALPERT & THE TJUANA BRASS GREATEST HITS A&M	225094 * WEST, BRUCE & LAING WHY DONTCHA COLUMBIA
221234 JAMES BROWN THERE IT IS POLYDOR	219063 DONNY OSMOND Portrait Of DONNY MGM	216564 * BOBBY SHERMAN Greatest Hits METROMEDIA	223560 * JAMES GANG PASSIN THROUGH ABC
219091 * URIAH HEEP DEMONS AND WIZARDS A&M	215458 * THE GRASS ROOTS MOVE ALONG ARCADUNNEL	217430 * TEN YEARS AFTER Alvin Lee & Company GREAT	223651 * THE OSMONDS CRAZY HORSES MGM
222746 IT'S A BEAUTIFUL DAY LIVE at CARNEGIE HALL COLUMBIA	207458 * RAY STEVEN'S GREATEST HITS BARNBY	210179 ARETHA FRANKLIN'S GREATEST HITS ATLANTIC	212845 CARLY SIMON ANTICIPATION The Girl You Think You Are ELEKTRA
218189 * JOHNNY PAYCHECK Someone To Give My Love To A&M	216669 * PROCOL HARUM LIVE IN CONCERT WITH THE EDMONTON STMP. ORCH. A&M	216416 THE PARTRIDGE FAMILY SHOPPING BAG BELL	216804 * LORETTA LYNN One's On The Way DECCA
221184 * DONNA FARGO THE HAPPIEST GIRL IN THE WHOLE U.S.A. DOT	215251 BREAD Baby I'm-A Want You ELEKTRA	220327 * ARGENT ALL TOGETHER NOW A&M	219360 * JOHN MAYALL JAZZ BLUES FUSION POLYDOR
222380 * CHEECH AND CHONG Big Bambu ODE	218289 SAMMY DAVIS, JR. NOW MGM	217851 * JERRY LEE LEWIS The "Killer" Rocks On Mercury	223784 * CHER SUPERPACK The Impossible Dream B&B INC.
211565 NEIL DIAMOND GOLD UNI	201772 STEPPENWOLF GOLD THEIR GREAT HITS ARCADUNNEL	220418 * LOOKING GLASS Brandy CSP	206573 ROD STEWART Every Picture Tells A Story Mercury
212159 * PETER NERO SUMMER OF '42 COLUMBIA	211872 SONNY & CHÉR LIVE MCA	216655 JOHNNY MATHIS All-Time Greatest Hits COLUMBIA	218446-218447 JANIS JOPLIN IN CONCERT COUNTS AS TWO COLUMBIA
199158 LOVE STORY Original Sound Track PARAMOUNT	211284 * VIKKI CARR SUPERSTAR COLUMBIA	221036 * HANK WILLIAMS, JR. ELEVEN ROSES MGM	207662 Everything You Always Wanted To Hear On The Move COLUMBIA
188909 SIMON & GARFUNKEL Bridge Over Troubled Water COLUMBIA	172411 BLOOD, SWEAT & TEARS God Bless The Child COLUMBIA	216820 ROGER WILLIAMS LOVE THEME FROM "THE GODFATHER" KAPPA	223438 * TEN YEARS AFTER ROCK & ROLL MUSIC OF THE WORLD COLUMBIA
214940 * DAVID CASSIDY CHERISH BELL	200973 CAT STEVENS Tesser and the Firecat + 8 more A&M	214403 NEIL YOUNG HARVEST REPRISE	181909 SANTANA Their First Big Hit Album COLUMBIA
212134 * THE HOLLIES DISTANT LIGHT CSP	209729 CHICAGO AT CARNEGIE HALL, Vols. 3 & 4 COLUMBIA	196248 Sly & The Family Stone GREATEST HITS A&M	201780 3 DOG NIGHT Golden Biscuits ARCADUNNEL
219030 * STEPPENWOLF 1967-72 REST IN PEACE ARCADUNNEL	221671 SAILCAT MOTORCYCLE MAMA FELIX	215111 * AL GREEN LET'S STAY TOGETHER HI	211540 CHER GYPSYS, TRAMPS & THIEVES KAPPA

* Selections marked with a star are not available in reel tapes

or Any 11 tapes - \$1⁹⁷

if you join the Columbia Tape Club and agree to buy 8 tapes (at regular Club prices) in the next 2 years



ALL SELECTIONS* ARE AVAILABLE ON

12" stereo records 8-track cartridges tape cassettes 7" reel-to-reel tapes

218476 CARPENTERS
A SONG FOR YOU

219834 PETER NERO
THE FIRST TIME EVER
(I SAW YOUR FACE)

225227* RICHIE HAVENS
ON STAGE
COUNTS AS TWO

221390 GEORGE JONES AND
TAMMY WYNETTE
Me And The First Lady

224788* YES
CLOSE TO THE EDGE

221178 ELTON JOHN
HONKY CHATEAU

222356 RAY CONNIFF
AND THE SINGERS
Alone Again (Naturally)

223834 CAROLE KING
RHYMES & REASONS

225952 THE MOODY BLUES
SEVENTH SOJOURN
Isn't Life Strange

225318* KRIS KRISTOFFERSON
JESUS WAS A CAPRICORN

222125 ROD STEWART
Never A Dull Moment

223826 SANTANA
CARAVANSERAI

222018 THE 5th DIMENSION
Greatest Hits On Earth

224030* AL GREEN
I'M STILL IN LOVE
WITH YOU

Just look at this great selection of recorded entertainment — available on 12" Records OR 8-Track Cartridges OR Tape Cassettes OR 7" Reel Tapes! So no matter which type of stereo playback equipment you now have — you can take advantage of this offer from Columbia House!

If you prefer your music on 12" Stereo Records join the Columbia Record Club now and you may have ANY 15 of these selections for only \$1.97. Just indicate the 15 records you want on the application — then mail it today, together with your check or money order. In exchange, you agree to buy eleven records (at the regular Club prices) during the coming two years . . . and you may cancel membership any time after doing so.

OR — If you prefer your music on Stereo Tapes join the Columbia Tape Club now and take ANY 11 of these selections for only \$1.97. Just write in the numbers of your 11 selections on the application — then mail it together with check or money order. (Also indicate whether you want cartridges or cassettes or reel tapes.) In exchange, you agree to buy eight selections (at regular Club prices) during the coming two years . . . and you may cancel membership any time after doing so.

Your own charge account will be opened upon enrollment . . . and the selections you order as a member will be mailed and billed at the regular Club prices: records, \$4.98 or \$5.98; cartridges and cassettes, \$6.98; reel tapes, \$7.98 . . . plus a processing and postage charge. (Occasional special selections may be somewhat higher.)

You may accept or reject selections as follows: whichever Club you join, every four weeks you will receive a new copy of your Club's music magazine, which describes the regular selection for each musical interest, plus hundreds of alternate selections from every field of music.

... If you do not want any selection offered, just mail the response card always provided by the date specified

... If you want only the regular selection for your musical interest, you need do nothing — it will be shipped to you automatically

... If you want any of the other selections offered, order them on the response card and mail it by the date specified

... and from time to time we will offer some special selections, which you may reject by mailing the dated response form provided . . . or accept by simply doing nothing.

You'll be eligible for your Club's bonus plan upon completing your enrollment agreement — a plan which enables you to save at least 33% on all your future purchases. Act now!

Mail this application
together with your
check or money order

COLUMBIA HOUSE, Terre Haute, Indiana 47808

I am enclosing check or money order for \$1.97, as payment for the 15 records indicated below. Please accept my membership application for the Columbia Record Club. I agree to buy eleven records (at regular Club prices) in the coming two years — and may cancel membership at any time after doing so.

RECORDS

MY MAIN MUSICAL INTEREST IS (check one box only)

☐ Easy Listening ☐ Teen Hits ☐ Classical
☐ Broadway & Hollywood ☐ Country ☐ Jazz

(C4-Z)55Q

I am enclosing my check or money order for \$1.97, as payment for the 11 tapes indicated below. Please accept my membership application for the Columbia Tape Club. I agree to buy eight tapes (at regular Club prices) in the next two years — and may cancel membership any time after doing so.

SEND ME THE FOLLOWING TYPES OF TAPES (check one box only)

☐ Cartridges (K5-W) ☐ Cassettes (K6-X) ☐ Reel Tapes (K7-Y) 55Q

OR TAPES

MY MAIN MUSICAL INTEREST IS (check one box only)

☐ Easy Listening ☐ Teen Hits ☐ Country ☐ Classical

Whichever Club I've joined, all selections will be described in advance in the Club magazine, sent every four weeks. If I do not wish any selection, I'll mail the card provided by the date specified, or use the card to order any selection I do want. If I want only the regular selection for my musical interest, I need do nothing — it will be shipped automatically. Occasionally, I'll be offered special selections which I may accept or reject by using the dated form provided.

☐ Mr.
☐ Mrs.
☐ Miss. (Please Print) First Name Initial Last Name

Address.....

City..... State..... & Zip.....

Do You Have A Telephone? (check one) ☐ YES ☐ NO

APO, FPO addressees: write for special offer

D85/S73

Columbia House
Terre Haute, Indiana 47808

COUNTRY HOE-DOWN

(continued from page 11)

own.

Smith's Decca record, "God Knows I'm Drinking," moved up on the charts faster than anything recorded by anyone in quite a while.

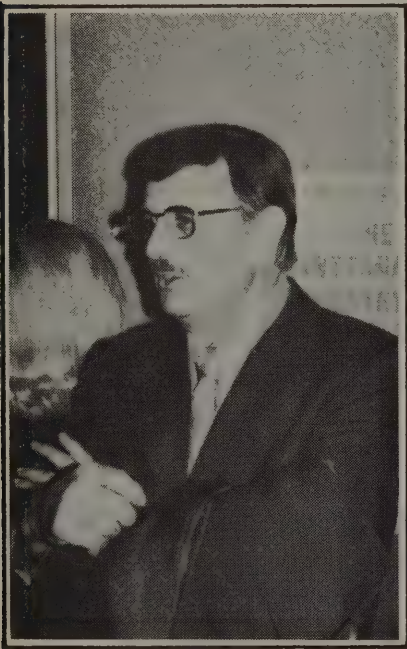
Roni Stoneman has been added to the "Hee Haw" cast. In the skits, she is dressed as a nagging wife complete with hair curlers. "It's no way to treat a sex symbol," she told one writer. "I weigh 98 pounds and my measurements are 9 - 10 - 11."

George Jones and **Tammy Wynette** have purchased 40 head of angus cattle for their farm outside of Nashville.

Television wit **Carol Channing** was in Nashville recently recording with Metromedia Country Records.

Bill Anderson, whose country TV show is aired over more than 120 stations, is still searching for a replacement for **Jan Howard**, who left his show. At the moment, the front-runner among more than 200 applicants is a Hazard, Kentucky Miss named **Mary Lou Turner**.

Archie Campbell's new syndicated game show for TV will be called "Skeedaddle." Each show will utilize one country music celebrity and three contestants.



Archie Campbell stopped long enough for a little chat.

Country instrumentals are making a comeback. Monument Records has released a version of **Johnny Nash's** "I Can See Clearly Now" played by steel guitarist **Lyold Green**.

Two years ago, Decca humorist **Jerry Clower** was a fertilizer salesman in Yazoo City, Miss. Like **Junior Samples**, his ability to tell stories landed him a recording contract. However, unlike Samples, Clower comes armed with a college degree in agriculture.

Clower was recently a guest on the David Frost Show for the fourth time and had a heated debate with feminist **Gloria Steinem** in which he told her about God's "family plan" for marriage.

A Gideon and church deacon, Jerry states, "I was told when I first got into show business that I couldn't become a nationally known humorist unless I put some off-color stuff in the albums and I proved that to be an outright lie."

One of Lower's latest and most memorable tales was about "Marcel and His Talking Chainsaw." The record landed him an advertising contract with the McCulloch Chainsaw people.



Jerry Clower

Dolly Parton was gifted Christmas with a new royal-blue El Dorado Cadillac and a set of gold earrings studded with one-carat diamonds by her singing partner **Porter Wagoner**. Despite what some fans insist, there is no romance between Dolly and Porter. The 27-year-old songstress is married to **Carl Dean**, a Nashville asphalt paving contractor.



Our photographer caught pretty **Dolly Parton**.

United Artists' singer **Slim Whitman**, who is produced by "Inside Nashville" radio personality **Biff Collie**, recalled recently in an interview with this writer, "The first time I went to England I had two weeks at the London Palladium. When I went in for dress rehearsal the evening before my first performance, they had a big symphony orchestra sitting in the pit below the stage." It took Slim's best efforts to get the orchestra sent home.

He told the Palladium officials, "There are a million people in England who bought 'Rose Marie' and they only bought five instruments." Whitman was the first country singer to rate booking at the Palladium.

Entertainers are forever investing their money in unusual enterprises, but country sage **Stringbean** has a simple formula, "Put your money in land, boy, 'cause they ain't making no more."



Stringbean!

FOLK MUSIC IN NEW YORK CITY

BY DANIEL BOTTSTEIN

When Bob Dylan first came East in February 1961, excitement ran high in New York City. According to Stacey Williams on one of Dylan's liner notes "In less than one year (since he ambled into the label's recording studio), he has thrown the folk crowd into an uproar. Ardent fans have been shouting his praises. Devotees have found in him the image of a singing rebel, a musical Chaplin tramp, a young Woody Guthrie ..."

Eric Andersen was part of the New York folkie crowd. "I simply assumed that Andersen would go all the way, become a star," wrote Bob Sarlin in *Crawdaddy*. "Dylan had made it, so had Tom Paxton and a bunch of others who couldn't come near Andersen when it came to setting down a love song." Phil Ochs, with whom Dylan later quarreled was part of the crowd.

"Eric did not seem reluctant at all to discuss Dylan, which came as a surprise," Sarlin added. When Andersen first arrived in New York, Dylan had the folk scene by the throat. Eric's debut album, "Today Is the Highway," was released simultaneously with "Bringin' It All Back Home." "When that album came out," says Andersen, "I think Dylan had hit upon the temper of those times, which were bitter and negative. He wasn't around much when I hit the scene, because he'd already made it. But he'd come back. Maybe just to keep everybody in their place, or maybe for friendship. Who knows? He was too well-known and he had isolated himself. I was never scared of Bob and I never took any — from him. He'd come down to the Village and he'd just want to sit around with his friends and tell stories. Actually, we'd mostly listen and he'd mostly talk."



Eric Andersen on Columbia Records.



Bob Dylan.

Eric continues, "For a long time I was scared of success. You know Robert Shelton (of the *New York Times*) and all those people writing about my potential, and then I'd get compared to Dylan and I'd get angry and frightened and I didn't trust anybody."

It was Robert Shelton, in fact, who reviewed Dylan's initial performances at Gerde's Folk City. From the *Times*, September 29, 1961: "A bright new face in folk music is appearing (here). Although only 20 years old, Bob Dylan is one of the most distinctive stylists to play in a Manhattan cabaret in months."

Resembling a cross between a choir boy and a beatnik, Mr. Dylan has a cherubic look and a mop of tousled hair he partly covers with a Huck Finn black courdurey cap. His clothes may need a bit of tailoring, but when he works his guitar, harmonica or piano and composes new songs faster than he can remember them, there is no doubt that he is bursting at the seams with talent.

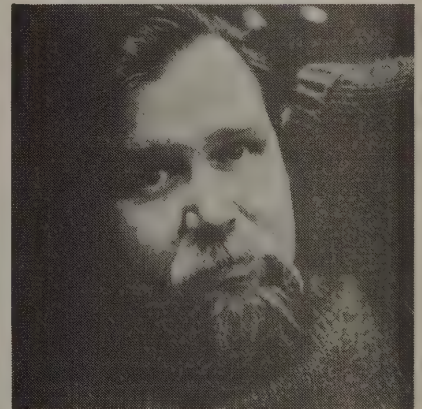
"Mr. Dylan's voice is anything but pretty. He is consciously trying to recapture the rude beauty of a Southern field hand musing in melody on his porch. All the 'husk and bark' are left on his notes and a searing intensity pervades his songs."

Anthony Scaduto's authoritative biography of Bob Dylan is most likely the most definitive. "The Newport Folk Festival at the end of July (1964) was literally Dylan's crowning moment," Scaduto writes. "Newport was also the scene of the transformation of Bob Dylan, hobo minstrel, into Bob Dylan the eclectic poet-visionary—hero who was orchestrating a 'youth revolution'.

"And there was the Ed Sullivan Show," Scaduto recalls. They wanted the Superstar, but the road to fame is paved with bad intentions, to scramble a metaphor. Bob wanted to sing "Talkin' John Birch Society Blues." And when he ran through it for Sullivan and Bob Precht, the show's producer, they were delighted. But the song was ultimately deleted in a complex legal squabble involving Columbia Records, CBS, Inc., CBS-TV, Dylan's then producer John Hammond and others. According to Scaduto, Bob was almost totally crushed by it.

"Albert Grossman is probably the best-known, most successful, and aggressive artist's manager in the music business," writes Scaduto. Someone who worked with Grossman and Dylan once said, "Anybody who goes with Grossman has to accept his premise that financial success is the absolute goal." Grossman, says Scaduto, appears to have been managing Dylan very early, without a contract, but he never let anyone know he was his manager.

"I said I knew Albert," Hammond remembers. (Dylan had researched Grossman thoroughly.) "We had worked together on the board of the Newport Folk Festival, and I told Bob I could work with Albert. 'He's not the grooviest guy around but if you want to sign with him, go ahead.'"



Polydor Records had Dave Van Ronk.

Dylan went to Grossman's office a few weeks after Shelton's rave review and signed a seven-year contract.

The circle-crowd of folk singers (continued on page 60)

HOLLYWOOD

and 'Round The World

With JOYCE BECKER



New York - Faye Treadwell, President of Drifters Inc. and manager of the group now recording on Bell Records, announced today that her attorneys have filed an appeal to the Supreme Court of the State of New York, Appellate Division, First Department of the dismissal order of their suit against the group now calling themselves The Drifters.

The suit, brought by Mrs. Treadwell, to enjoin the defendants from using the name of The Drifters, was dismissed not on the merits of the case and not with prejudice to a re-application or the bringing of a new action.

Ironically, the title of The Drifters' Bell single is "You've Got Your Troubles."

New York ... It was a swellagant ... veddy elegant affair ... and really British. It was a party to introduce members of the fourth estate and local New York disc jockey's to the members of the cast of "Oh Coward!", the revue at the New Theater on East 54th Street and of the smash Bell Records original album. The play is a selection of 50 Noel Coward songs, perfectly blended with snippets of prose from his plays and books, brilliantly adapted and directed by Roderick Cook, who performs the material together with Barbara Cason and Jamie Ross. If you are a nostalgia buff, the album is a must ... ditto for the S.R.O. revue if you live or plan to be in the New York area.

NASHVILLE, Tenn. — A parade of stars turned out to welcome Walter Vaughn of WIL, the "Country Giant" in St. Louis, to Nashville and Opryland U.S.A. Vaughn was there to do a special

six-hour remote broadcast from noon to 6 p.m. from the Mr. DJ Radio Show facility at Opryland.

Talent that came out to be on the show included Jerris Ross, who acted as co-hostess, Bill Anderson, Charlie Walker, Guy Willis, Leona Williams, Raul Richey, Skeeter Davis, Johnny Russell, Charlie Louvin, Glenn Barber, Wayne Kemp and Bud Wendell of the Grand Ole Opry.

"It was one of the most exciting days in radio I have ever had," said Walter. "We cleared the entire six hours out just for this show. But part of the credit goes to people like Haze Jones of Atlas Artists Bureau and John Kretschmer and Charles Fancher of Opryland who worked with me."

"The Nashville talent supported the show so well," said John Kretschmer, Opryland's Director of Public Relations, "that we are looking for other stations to come down in the winter months to do similar shows."

Los Angeles — Three Dog Night, Inc., has filed a \$6-million suit in Superior Court here against American Talent International, Ltd., seeking to enjoin the New

York-based agency, its president, Jeffrey A. Franklin, and others from presenting themselves as the rock group's agents or representatives.

In a related action filed with the State Labor Commissioner, the corporation and three of its members seek concert deposits allegedly belonging to the group and being held by ATI, Ltd., as well as damages totaling more than \$3-million from the agency.

Three Dog Night is generally considered one of the world's foremost contemporary music attractions, grossing several million dollars annually through personal appearances, record sales, television, and related activities.

The Superior Court complaint was brought by Three Dog Night members Cory Wells, Danny Hutton, Chuck Negron, Jimmy Greenspoon, Floyd Sneed, Michael Allsup and Joe Schermie and alleges invasion of privacy, improper use of the group's name and likeness in ATI advertising, and business and professional code violations.

ATI, according to the action, represented Three Dog Night in



THREE DOG NIGHT

limited areas of activity during an eight month period last year, February 9 - October 8, 1972, but thereafter wrongfully continued to portray itself as the group's agents.

The suit claims that Three Dog Night consequently has been "greatly humiliated, professionally embarrassed, had their reputation damaged, and the value (of the group name) substantially diminished."

It further alleges that ATI, through advertising and involvement with Three Dog Night, "did, in fact, create public confusion and deceive the entertainment industry in particular and the public in general."

And, it asks the court to confirm that ATI in the past and now has never been the group's exclusive representative and does not have authority to represent the group in any capacity.

The Labor Commission petition charges that ATI, Ltd., failed to obtain an artists manager license in California and, therefore, wrongfully collected fees from Three Dog Night, Inc., totaling \$132,785.65 and is presently withholding deposits of \$50,000 also due the group.

In further alleging that ATI violated provisions of the state labor code, Three Dog Night asks \$3-million in punitive damages.

The rock group, managed by Reb Foster Associates, Beverly Hills, is represented in these actions by Michael L. Robins of Pollock, Pollock & Fay, Los Angeles.

New Jersey...Sol Abrams, well known Fort Lee, New Jersey, publicity and public relations counsel, who represents singing super star Ethel Ennis, has revealed

that the Inauguration of President Nixon in Washington, D.C., has caused a new wave of success for the Baltimore, Maryland, soul and jazz recording star.

Ethel Ennis who was raised in poverty in Baltimore's Black Ghetto, earning 50¢ a week as a youngster singing in neighborhood church choirs was given the unique honor of singing the National Anthem at the Inaugural ceremonies of President Nixon. A protege of the late Billie Holiday, Ethel Ennis captured the hearts of millions of television audiences here and abroad as well as those attending the ceremonies by singing The Star-Spangled Banner in a unique, throaty, gospel style without music. The comments from the press, dignitaries, TV producers, music critics and the public has been overwhelming.

Ethel Ennis has been singing only the songs of Gladys Shelley, America's top lyricist and composer and a leading member of ASCAP and Francis Scott Key ... and he was never a member of ASCAP. Since teaming up with Gladys Shelley about a year and one-half ago, Ethel Ennis and Gladys Shelley have become the most successful and most sought after team as far as performers and writers are concerned. They have come up with one hit after another and the BASF Corp., an internationally famous music firm based in: Bedford, Mass., is rushing through for immediate release a complete album of Gladys Shelley's songs recorded by Ethel Ennis.

Hollywood ... A one-hour radio special starring Flash Cadillac and the Continental Kids, "Hub Caps Forever," is scheduled to air over



MARTHA REEVES

American Forces Radio outlets worldwide, ultimately reaching some 200-million listeners.

The program, hosted by Bob Kingsley, features selections from the group's debut album for Epic Records as well as interviews with members.

A trip down memory lane (two miles east of Sepulveda Boulevard in Los Angeles) includes descriptions of their start in Boulder, Colo., where Flash Cadillac holds a beer retrieval record; filming of the forthcoming Francis Ford Coppola motion picture, "American Graffiti," in which the group plays "Herbie and the Heartbeats;" their original score for an original rock opera of the 50s, "Tommy Who?" and what really happened in Modesto that night.

Too, at one point Angelo describes Flash's attitude toward groupies, confessing, "On the road we don't get groupies. We get women's bowling teams."

New York ... Martha Reeves is embarking on a solo performing career following 10 years with Martha and the Vandellas, with the entertainer's first appearances planned for Europe over a five-week period that began in mid-February.

The tour began in London and went on into France, Germany and the Scandinavian countries, according to her new personal manager, Ron Strasner of Ron Strasner Associates.

Strasner said he is about to conclude a new recording contract for Miss Reeves, who no longer is associated with Motown Records, and has placed her with American Talent International Ltd. for bookings.

Miss Reeves was the one recording and concert staple of Martha
(continued on page 55)



At the party of "Oh Coward!", our Joyce Becker chats with Bell Records publicity gal, Gloria Sondheim.

PROGRESSIVE ROCK SONGS

STUCK IN THE MIDDLE WITH YOU

(As recorded by Stealers Wheel)

J. EGAN
GERRY RAFFERTY

Well I don't know why I came here tonight
I gotta feeling that something ain't right
I'm so scared in case I fall off my chair
And I'm wondering how I'll get down those stairs
Clowns to the left of me
Jokers to the right
Here I am stuck in the middle with you
Yes I'm stuck in the middle with you.

And I'm wondering what it is I should do
It's so hard to keep this smile from my face
Losing control I'm all over the place
Clowns to the left of me
Jokers to the right
Here I am stuck in the middle with you.

Well you started off with nothing
And you're proud that you're a self-made man
And your friends they all come crawling slap you on the back
And say please, please.

Try to make some sense of it all
But I can see it makes no sense at all
Is it cruel to go to sleep on the floor
I don't think that I can take anymore
Clowns to the left of me

Jokers to the right
Here I am stuck in the middle with you
Well you started off with nothing
And you're proud that you're a self-made man

And your friends they all come crawling slap you on the back
And say please, please
Stuck in the middle with you
Yes I'm stuck in the middle with you.

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HEARTS OF STONE

(As recorded by Blue Ridge Rangers)

EDDY RAY
RUDY JACKSON

Hearts made of stone will never break
For the love you have for them, they just won't take

You can ask them, please, please,
please, please break

And all of your love is there to take
Yes, hearts of stone will cause you pain
Although you love them, they'll stop you just the same

You can ask them, please, please,
please, please break
And all of your love is there to take

But they'll say no no no no
No no no no no no no no

Ev'rybody knows I thought you knew
Hearts made of stone.

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Sole Selling Agent: Regent Music Corp.

YOU ARE THE SUNSHINE OF MY LIFE

(As recorded by Stevie Wonder)

STEVIE WONDER

You are the sunshine of my life
That's why I'll always be around
You are the apple of my eye
Forever you'll stay in my heart
I feel like this is the beginning
Though I've loved you for a million years
And if I thought our love was ending
I'd found myself drowning in my own tears wo wo.
You are the sunshine of my life yeah
That's why I'll always stay around
Um um um yeah, yeah
You are the apple of my eye
Forever you'll stay in my heart
You must have known that I was lonely
Because you came to my rescue ooh ooh
And I know that this must be heaven
How could so much love be inside of you wa.
You are the sunshine of my life yeah
That's why I'll always stay around
Um you are the apple of my eye
Forever you'll stay in my heart yeah
(group voices) love has joined us, love has joined us
Let's think sweet love.

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THE RIGHT THING TO DO

(As recorded by Carly Simon)

CARLY SIMON

There's nothin' you can do to turn me away

Nothin' anyone can say
You're with me now and as long as you stay

Lovin' you's the right thing to do
Lovin' you's the right thing to do oh
I know you've had some bad luck with ladies before

They drove you or you drove them crazy
But more important is I know you're the one and I'm sure

Lovin' you's the right thing to do
Lovin' you's the right thing to do oh.

And it used to be for awhile that the river flowed right to my door
Making me just a little too free
But now the river doesn't seem to stop here anymore
Hold me in your hands like a bunch of

flowers
Set me movin' to your sweetest song
And I know what I think I've known all along
Lovin' you's the right thing to do
Lovin' you's the right thing
Lovin' you's the right thing to do
Is the right thing to do.

Nothing you can ever do would turn me away from you
I love you now and I love you now
Even tho you're ten thousands miles away
I'll love you tomorrow as I love you today
I'm in love babe, I'm in love with you babe
Oh oh (the right thing to do)
Oh oh woh woh woh (the right thing to do)
Right thing to do
Let's close now.

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PROGRESSIVE ROCK SONGS

HALLELUJAH DAY

(As recorded by Jackson Five)

FREDDIE PERREN
CHRISTINE YARIAN

Hallelujah day sing hallelujah love is on
its way

It's coming to ya
Children gather 'round now clap your
hands and sing

That old sun is shining down
Soon the bells are gonna ring
Can't you see that ray of hope
Somebody finally saw the light
They're gonna send our brothers home
It's gonna be all right yeah
Hallelujah days sing hallelujah love is on
its way

It's coming to ya hallelujah day
Sing hallelujah, hallelujah day
Sing hallelujah.

People come together, let the good
times roll

We can make this last forever
If you feel it in your soul
Somebody found the key
Somebody opened up the door
Now there'll be dancing in the streets
This is the day we've been waiting for
yeah

Hallelujah day sing hallelujah love is on
its way

It's coming to ya hallelujah day
Sing hallelujah, hallelujah day, sing
hallelujah.

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CHERRY CHERRY

(As recorded by Neil Diamond)

NEIL DIAMOND

Baby loves me, yes, she does
Ah the girl's out of sight yeah
Says she loves me yes, yes she does
Gonna show me tonight yeah
She got the way to move me Cherry
She got the way to groove me
She got the way to move me
She got the way to groove me.

Tell your mama girl we can't stay long
We got things we got to catch up on
Ah you know, you know what I'm sayin'
Can't stand still while the music is
playin'.

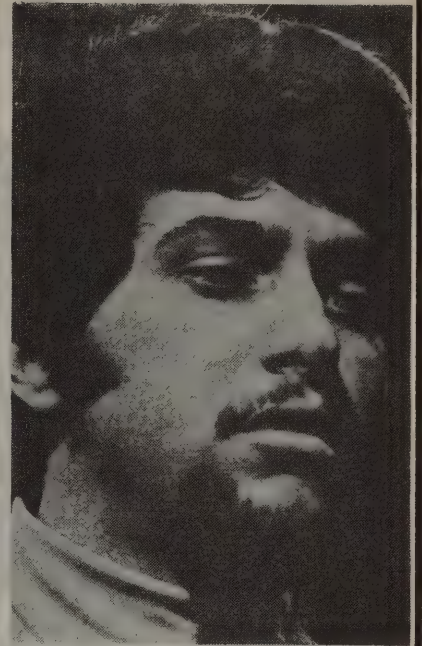
Y'ain't got no right
No, no, no, you don't
Ah to be so exciting
Won't need bright lights no no no no we
won't

Gonna make our own lightning
She got the way to move me Cherry
She got the way to groove me
She got the way to move me
She got the way to groove me Cherry
baby.

No we won't tell a soul where we're go-
ing to

Girl we do whatever we want to
Ah I love the way that you do me
Cherry babe you really get to me.

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BLUE SUEDE SHOES

(As recorded by Johnny Rivers)

CARL PERKINS

Well there's one for the money
Two for the show
Three to get ready, now go cat go
But don't you, step on my blue suede
shoes
You can do anything, but lay off my
blue suede shoes.

Well you can knock me down
Step on my face
Slander my name all over the place
And do anything that you want to do
But ah, ah, honey lay off of my shoes
Don't you step on my blue suede shoes
You can do anything, but lay off of my
blue suede shoes.

Well you can knock me down
Step on my face
Slander my name all over the place
And do anything that you want to do
But ah, ah, honey lay off of my shoes
Don't you step on my blue suede shoes
You can do anything, but lay off of my
blue suede shoes.

You can burn my house
Steal my car
Drink my liquor from my ol' fruit jar
You can do anything ... etc.

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Songs, Inc.

THINKING OF YOU

(As recorded by Loggins & Messina)

JIM MESSINA

Something inside of me is taking a hold
each day

Something inside of me is making me
feel this way

Whenever you're near me you've got
me thinking of you

You know you've got me singing a song
Whenever you're around me I just want
to belong to you

I would give all of my love
I wish that I could tell you
Oh what I'm thinking of.

Something about your eyes
That won't let me look away
Something about your smile that's mak-
ing it hard to say
Whenever you're near me you've got
me thinking of you
(Chorus).

Something inside of me won't let me
begin the day

Something inside of me is making it
hard to say

Whenever you're near me you've got
me thinking of you.

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Co.

JOE COCKER--

In His Own Words

BY LORNA HARRIS



"It was just that some people who had been interested withdrew their interest really, and the financial thing wheeled itself into a crazy situation that no-one could sort out. So I just thought I'd forget it. It was hard to forget, you know ... but I just let my mind drift too far away from music."

And this is how Joe Cocker, superstar in absentia, explains the head he'd been in, for almost the past two years of his life. This rather bleak period in his life began in May, 1970. He had just completed a grueling, but incredibly successful tour of The United States, with his group, Mad Dogs And Englishmen. It had been formed in a period of two weeks, largely due to the help of Leon Russell, who offered his services as musician and organizer. The entourage included musicians, sound men, secretaries, roadies, managers, wives, lovers, assorted children, and various pets. It totaled 43 people. One participant remembers: "Some nights there were 120 people along in that parade, and every one of them eating like it was going out of style".

After the tour was ended, Cocker found himself in worse financial shape than he had been in prior to the tour. The huge expenses for the group had absorbed all of the profits. At the same time, Joe broke his contract with his then manager, Dee Anthony. And when he signed with Nigel Thomas, Anthony brought suit ... resulting in a reported quarter of a million settlement.

"These things about affy-davits," says Joe, "it's enough to make you bleedin' nervous. When somebody's sayin', 'You owe me a million dollars by December,' you really can't think or create or work any songs out."

"The thing is if I or any musician drops out for a while, he doesn't stop things cooking, so from that point of view I thought it was all right. But last year and the year before, things were very slow to come out ... not just me. All bands seemed to be having troubles getting their heads together, making albums with any depth."

(continued on page 62)

BY ROBERT MAGNUS

MARTY COOPER

Is Only Asking For A Minute Of Your Time

The Kingston Trio, The Brothers Four, and Jimmie Rodgers, we were surprised to learn that he has just released an elpee entitled: "A Minute Of Your Time" on the MGM label. This is the first time that Marty has actually sung any of his own songs. And we were so impressed by the quality of the album, plus Marty as a performer, we decided that we had to get to know this guy a little better. Hence, from tape to type the following interview:

RM: Marty, you've been a behind-the-scenes man for a long time. Why have you suddenly decided to perform and record your own songs?

MC: The truth is that I got to the point, having achieved a good amount of success as a writer, I wanted to do more. I felt that the songs I wrote were actually better than the way they were being treated by other people. Everybody in the business had me pictured as being strictly a songwriter. So it took a long time before anyone would consider the possibility that I could sing my own songs. I felt that although a lot of my songs were on the charts, they were being hurt. It began frustrating my own creative drive. I had to do it.

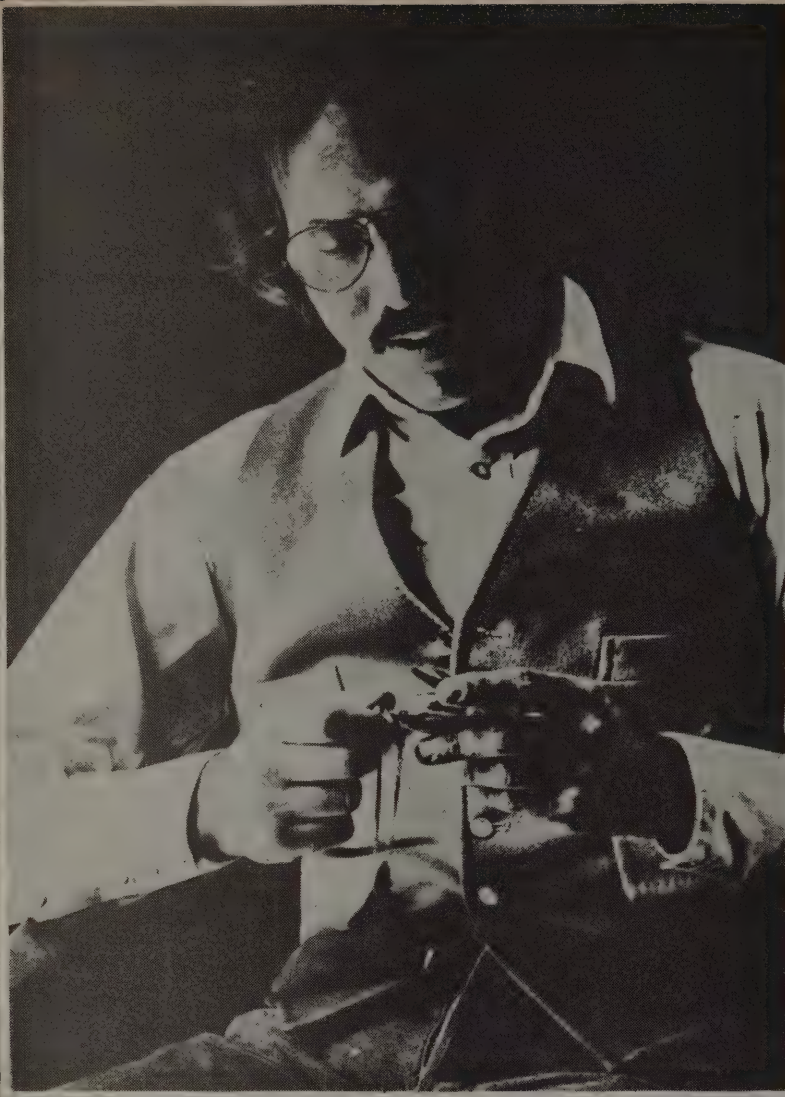
RM: What exactly was your reaction when you listened to other people performing your songs?

MC: Most of the time ... it was very upsetting. But I would sometimes walk into a small club and hear an unknown performer doing one of my songs ... and I'd really enjoy it. Those people were never heard doing it on recordings. The big names who actually did record them were doing a lot of harm to the music.

The words in Marty Cooper's song, "The View From Ward Three", explain rather well the warm vibrations which came from this man, in our recent interview. "You million sobbing strangers in the street/with your faces etched in patterns of

defeat/I would lay my beauty treasures at your feet/if you'd just give me a minute of your time."

Knowing Marty's well established reputation as a writer of hit songs for people like Stevie Wonder, The Bells, Burl Ives,



RM: Marty, an impression I received while listening to "The View From Ward Three," is that it is the story of a person in a mental institution. Where did you get your point of view?

MC: Well, I've never been in a mental ward, but I have been hospitalized. It led into that kind of fantasy. That particular song is very important to me. There's a lot of me in it. I wouldn't mind releasing it as a single ... but I think it's already agreed that we will release "Indiana Girl" as a single.

RM: What kind of person ... or what group are you trying to reach musically?

MC: Actually, it's a much broader group than I had thought. The more conservative listeners are into my things. But some far-out people are right, too: The response has come from all different kinds of people.

RM: What is your own approach in writing?

MC: Well, the trip is on a very personal level. I really haven't written much since the album was completed. It's kind of a free-flow thing. My own discipline involved a remembering synthesis. I don't write anything down until I'm really into something.

RM: Now that you are doing your own material, is there one important thing which you need to express, which you haven't been able to do before?

MC: I still believe that the songs are the most important things. They live forever. We pass by, but the music we leave lives on and on. They can always be fresh and new, years after they were written ... depending upon their interpretation. I want to see that they are treated as well as possible.

(RM note: Immediately following our interview with MARTY COOPER, his elpee, "A Minute of Your Time," hit the national charts. Obviously, Marty made a wise decision in coming out of "the musical closet." And we are quite sure that his listeners will be giving him more than just a minute of their time.)

There was one performer who recorded some of my stuff who I really appreciated. His name is Ian Matthews, an English performer. He isn't well-known here, but I really enjoyed what he did.

RM: Now that you're actually performing your own songs how far-reaching are your ambitions? Where do you want to go?

MC: At this point, I'll go anywhere it leads. I don't think it leads. I don't think it would be fair to my songs, not to take them to as many listeners as I can. I'm going to take them back to the simplicity in which they were written.

RM: Who do you listen to in your spare time?

MC: I guess I'm old-fashioned. I'm very deeply into country music although I have always lived in cities. I think that if any, Hank

Williams still affects me most emotionally. I really listen to music in two different ways — one as a record producer and the other as a songwriter.

RM: After being in the background, is your head ready to accept all of the things which go into being a celebrity?

MC: Well, I really don't think my head will be turned too far. I think I'll really get a kick out of it. I'm sure that it won't affect my family life too much, so it's all right.

RM: What are you into now?

MC: Well, I'm rehearsing for a new record. I'm also trying to set up a management arrangement so that everything will go as smoothly as possible. My big personal project is building a house on the ocean for my wife and kids.

WHEN ROCK AND ROLL WAS BRAND NEW

BY RON LACKMANN

Things were certainly cool in Tin Pan Alley in 1950, and the hit recordings of that year included such plaintive ditties as THE WEAVERS "Goodnight Irene," THE ANDREWS SISTERS' "I Can Dream Can't I" and Nat "King" Cole's "Mona Lisa." Boys and girls were still dancing together cheek to cheek in a sort of a slow, rhythmic sway, and occasionally, "up" tunes like Eileen Barton's "If I Knew You Were Comin' I'd A Baked A Cake" and Frankie Laine's "Mule Train," made them hop up and down while still holding on to each other, to a dance called THE LINDY HOP. The wild jitterbug of the 40's had given way to the Lindy and the general attitude of the music world in the early 1950's was keep it cool, cool, cool!

In five years time, all of that changed drastically ... Oh, How It Changed! When America's youth were completely floored by an enterprising, somewhat - over the - hill performer named Bill Haley and his recording of "Rock Around The Clock." As it turned out, Bill Haley and His Comets were brief shooting stars across the music world's sky. But they certainly left their impact in 1955 and kids all across the country were flipping over the new sound. An enterprising young DJ named Alan Freed called it Rock and Roll. And by the following year, 1956, four new Rock and Roll songs had reduced comfortable tunes like "Moonglow" and "Whatever Will Be Will Be" to secondary spots on the hit-parade charts.

The four songs that managed to do this were "Don't Be Cruel," "Heartbreak Hotel," "The Great Pretender" and "My Prayer." The first two songs were sung by a 21-year-old, sexy, swivel-hipped lad from Memphis, Tennessee, named



A thinner and younger swivel-hips ... Elvis Presley in 1960.

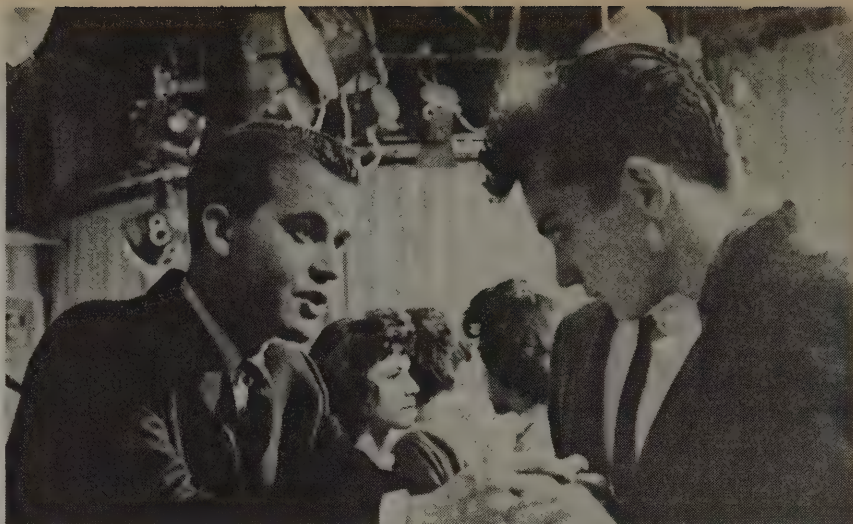
a nostalgic look back at Rock and Roll's early years

Elvis Presley and they were instant hits. "Pretender" and "Prayer," introduced by a new black singing group called The Platters, were also blockbusting successes and the new Rock and Roll style was firmly established and destined to remain around for a long time to come.

By 1959, all but one or two songs at the top of the charts were Rock and Roll songs, and new stars like Bobby Darin, Frankie Avalon, Fabian, Paul Anka, The Drifters, Santa and Johnny, The Fleetwoods, The Everly Brothers, The Elegants and Danny and the Juniors had emerged to replace standbys like Doris Day, The Andrews Sisters, Frankie Laine, Kay Starr and Johnny Ray as the darlings of the music industry. The King of Rock and Roll remained, however, Elvis himself. Within five years time, Elvis, who had been a truck-driver before beginning his climb to fame and fortune, had almost singlehandedly turned Rock and Roll music into solid, money-making business. With his guitar held low-down at his hips, his eyes half closed in a dreamy, sensual attitude, and his mop of dark locks falling wickedly over his forehead, he had every teen-aged girl in America screaming and swooning over him like no one had since the days of Frank Sinatra in the early 40's.



Fabian singing his "Hold That Tiger" ... the year 1959!



Dick Clark and his "Bandstand" put Philadelphia on the map!

Elvis' recordings of "Love Me Tender," "Blue Suede Shoes," as well as "Don't be Cruel" and "Heartbreak Hotel" became million-dollar hits. He was hot enough to be summoned to what was then the "Mecca" of all show biz performers, The Ed Sullivan Television Show. Sullivan had censored Elvis' appearance on the show by instructing his cameramen to keep their lenses focused on Elvis' face and not on his celebrated bumping and grinding hips.

"Unfit" or not for the American family, millions of young, as well as not - so young, people tuned in The

Sullivan Show to see what all of the furor was about, and by the time Elvis had completed his five minute spot on the show, a new Super Star had been born.

Other singing rock-and-roll glamor boys soon began to make their appearance on the scene to try to duplicate Elvis' success. Frankie Avalon, with his not - unlike - Sinatra rendition of "Venus," Fabian's "Turn Me Loose," Little Anthony with "Tears on my Pillow," Ricky Nelson's "Poor Little Fool" and The Everly Brothers with "All I Have to do Is Dream,"

(continued on page 47)

The Beatles and Ed Sullivan. It was the first live American appearance of the Beatles on the late CBS Television show.





BY ROBERT MAGNUS

It had to happen! CROSBY, STILLS & NASH are getting back together. Much to the delight of their many fans, the boys have worked out their differences and are now in the stages of planning a new album. After the elpee is completed, the group will do a cross-country tour during the summer. Bravo!

Caught LOU REED in his one man show at Lincoln Center. The former star of THE VELVET UNDERGROUND is being given the big push by RCA. DAVID BOWIE produced Reed's best selling album. We must say that his performance on the record is much more professional than his concert performance. He does little to establish a rapport between his audience and himself. Perhaps Bowie could coach him in a little "showmanship."

Incidentally, David Bowie is now in New York getting ready for his gigantic concert at Radio City. We've just learned that he has been signed to star in the motion picture version of "Stranger in a Strange Land." There seems to be no holding him back. Also there are reports floating around that MRS. DAVID BOWIE has had it! There should be an announcement of their splitting fairly soon. Perhaps she'll change her mind after she digs the receipts from David's Radio City concert.

Now that MICK JAGGER has cut his hair, I suppose it really is the beginning of a new era. Next thing you know, YOKO will start wearing bras again.

DR. TIMOTHY LEARY, a former high priest of Acid-land, was returned to a Los Angeles prison by federal authorities, nearly twenty-eight months after his escape from a San Luis Obispo prison. (Assume he flew right over

the prison walls!)

According to financial reports recently made public, JOHN LENNON and PAUL McCARTNEY have both received \$9,000,000 each for their songwriting endeavors, exclusively. That does not include the money that they have made as recording artists. And everyone used to think that the U.S.A. was the place where poor little boys could grow up and become millionaires!

Speaking of money THE GRATEFUL DEAD were reported to have made one million last year. However, it has also been reported that THE GRATEFUL DEAD spent one million last year. Hope they enjoyed it!

It seems that the album cover of ALICE COOPER's "Billion Dollar Babies" has been okayed by the U.S. Secret Service. The question developed because the cover shows the group posing with one million dollars in U.S. currency. Wonder if it was Alice's own money which was used?

Just been listening to new elpee by THE MOODY BLUES "I'm Just a Singer in a Rock and Roll Band." Best thing they've done since their big success with "Knights In White Satin." This group is consistently good in everything they release.

ALICE COOPER moving his headquarters from New York to Beverly Hills. The gold must be pouring in. Couldn't happen to a nicer freak! ALICE is also making fashion headlines with the latest addition to his wardrobe. Are you ready? It's a blouse which is ornamented with nine stuffed white rats with little red sequins where their eyes used to be. Supposedly his next acquisition will feature one hundred stuffed bats! Can you imagine what the A.S.P.C.A. will say about this! Oh Alice!!! Really!!!

Wonder if there's any truth to the rumor going around that "the divine" BETTE MIDLER is going to play the title role in the life story of Mother Cabrini? I could dig it ... how about you? It would have the same appeal as casting ALI MacGRAW in the life story of JANIS JOPLIN.

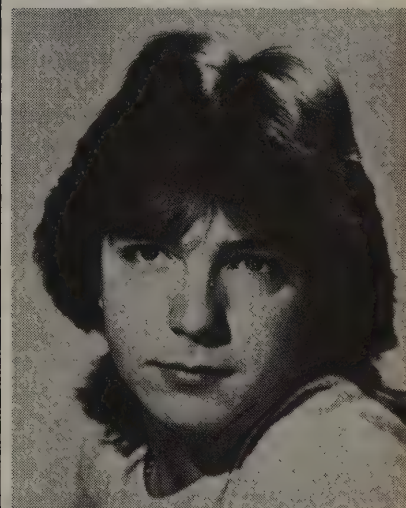
PAUL McCARTNEY shopping for a new manager. Would have thought that LINDA could handle the job rather well. Word has it, that on the couple's last visit

to New York City, there were quite a few well-known studio musicians who were somewhat put off by Mrs. McCartney. It seems that Paul will not make a move without consulting his wife. Those "Beatle Ladies" sure seem to take over ... don't they?

The strangest item up-for-bid at the KMET-FM week-long auction of rock memorabilia to aid the victims of the Nicaraguan earthquake, is MICK JAGGER'S stage costume. The bidding will open at \$1,000. I guess it's a sign of the times.

Understand that a devout fan of THE JEFFERSON AIRPLANE painted a huge mural of the group on the side of a Santa Barbara apartment building. Such dedication! Sure wish that we had such creative fans in New York City. Our subway stations could use a little imagination ... as opposed to the usual boring obscenities which we are treated to!

Scotland Yard has been called in to investigate the counterfeiting of tickets for the DAVID CASSIDY concerts in Manchester and Wembley. (Elementary ... my dear Partridge ... elementary!)



JERRY LEE LEWIS recently created quite an uproar after his first appearance on "The Grand Ole Opry". The veteran performer entertained for fifty minutes to a crowd that wouldn't let him go. He was so fantastic that they allowed him to pre-empt twenty minutes of time from the show which followed. LEWIS in his own way, is one of the few super-stars from the fifties (like Uncle Elvis), who has successfully managed to make the transition from one music generation to the next.

DON McLEAN:

"Don't Kid Yourself - - The Truth Can Change."

"I want to build a catalog of songs that will say something about the human condition," says Don McLean. "If the songs are true, they will last as long as the truth does."

Then he stops for a moment, as though thinking it all over. "Don't kid yourself," he says slowly, "the truth can change."

Don McLean is a complex young man, with a very complex philosophy of both life and music. It was his philosophy, in fact, that sky-rocketed him to fame. Who can forget "American Pie" or what it had to say—or the poet who said it? For most of us it was the only really important "message" we'd received since the Beatles had gotten their final divorce from one another. And in a way, Don's "message" had come just at the right moment. It was the end of an era, everybody was saying.

Music was dead ... youth was dead. Gone was music of any consistent importance; gone were the demonstrations against the System or any kind of injustice. Youth, in fact, seemed to care about nothing at all. Like old people, they looked back on better times—the days when rock and roll was new and raw and exciting, then the later days when the Beatles and the Stones seemed to be making a revolution in the world of music. And there was their own revolution against the hypocrisy of their parents, their politicians and their President ... now, like all the rest ... dead.

Some were so stupefied, they didn't even know they were in deep mourning. All they knew was that they seemed to be settling for less and less—in the quality of their music as well as their lives—and everything seemed like such a bore.

Then suddenly, they were listening to "American Pie." A revolutionary nine minutes long itself, it seemed to be saying all the things they were thinking. But while all the serious, both young and old and students of poetry as well as music, pondered the words and meanings, hidden or otherwise, of this song—the real music-lovers were beginning to wonder if this was not just the dismal end of an era—but perhaps the beginning of a new one.

True, the composer and singer himself seemed in deep mourning and had been for a long time. Yes, it was just as the critics said—Don's dirge went away back to the fifties, when a fatal plane crash killed half the stars of the still-new days of rock and roll. Most important to Don was the death of Buddy Holly, his boyhood hero. For him, Holly's death had spelled the end of a certain kind of music—and what had been happening since, much more recently for us, seemed to be the end of music as well.

But with a brand-new talent like Don's—how could music be dead?

The truth, of course, is that it isn't. And if you want another slice of truth—Don is no brand-new talent, and wasn't when "American Pie" first zipped its way to the top. Like most "overnight" successes, he'd been working and struggling and learning for many years. Immediately after graduating from high school in 1963, in New Rochelle, N.Y., he began working the club circuit.

Even back then, with Buddy Holly already dead, no one who knew Don would have thought of him as the minstrel of musical doomsday.

"I know he didn't think music was really dead—and I don't believe he thinks that now," an old buddy of Don's told us. "You have to know Don to understand what he's really talking about in 'American Pie.' He's a serious musician who's always afraid that things aren't good enough—that music could die if the people who love it aren't vigilant enough. He's also the kind of guy who mourns the passing any kind of particular music or musician—or any art or artist for that matter.

I mean, like 'Vincent,' on the 'American Pie' elpee. It's really a mourning of the passing of Vincent Van Gough—and how long ago was that? And it doesn't mean art is dead—just that particular kind of art—and isn't that a shame? That's just how Don is, and if you don't believe me, just take a look at who some of his heroes are."

The list is really a wild and varied one and goes way way back as far as the thirties: Bessie Smith, Count Basie,

Buddy Rich, Mabel Mercer, Bobby Short, Tim Harden, Clarence Williams, Leadbelly, and, of course, coming closer to the present, Buddy Holly. In fact, with Holly's death, Don shied away from rock, going more deeply into folk. And then came the Beatles and a whole new era. "I became a Stones freak for a time and I also dig James Brown—his band is fine!"

Then how come the music-is-dead message? Well, as Don told us, "Don't kid yourself, the truth can change." And a composer—Don's been at his writing three years now—can change his mind, can't he? As a matter of fact, Don will be happy to tell you that he changes his mind quite often. What's more, he insists that he does not let himself get in the way of what he's trying to say—and that's what makes his songs meaningful. "I'm just a vessel that is filled and emptied by whatever muse is in town at the time. I don't give myself credit or blame for my work."

But it's not all as unconscious or easy at it sounds. He certainly concentrates, and works very hard at his art. "I don't write singles," he says deliberately. "I write whole stories that take a few songs to complete."

And that, friends, is like writing a musical comedy, or even an opera—just about the hardest thing a musician can do. Also, that is the secret of Don's messages—you have to hear all of the songs to really understand it.

There's another secret to Don's messages as well. For he is truly, as his friends suggest, a heavy guy who's been into some heavy experiences. He has worked very hard against the death of some of our most beloved possessions—like our garbage-ridden Hudson River in New York, threatening to become a dry river of pollution instead of cool, clear water.

His involvement in the fight against pollution came back in 1968. He'd made New York's Lena's Cafe his home base, and it was through owner Lena Spencer that he became "The Hudson River Troubadour."

"I was broke," says Don, "and Lena got me a job with the State, figuring I'd make a good bureaucrat. I had to play in fifty river communities, three a day for a month or more while the

and Don is making new truths in the music world



state paid me \$200 dollars a week. Man, they got their money's worth. I sang about 40 songs a day, sometimes 60. That's cheaper than the juke box."

Pete Seeger liked the idea of someone crazy enough to hitchhike from St. Marcy in the Adirondacks to Riverside Park on 125 Street in New York, in six weeks. Fact is, he had an idea very like it. He wanted to sail a boat down the Hudson and visit these same towns carrying the message of ecological salvation to a community about to be destroyed by industrial pollution.

"Pete heard about what I was doing and asked me to join in his effort to save the Hudson. I did."

The next year, the now-famous sloop, the *Clearwater* was born.

"We sailed from South Bristol, Maine, to New York City in six weeks and sang 25 concerts on the way. It was one of the best times I can remember."

And he learned something very important. You might, indeed, one day drive your Chevy to the levee—and it might be dry.

"The *Clearwater* was the first grass roots movement to fight pollution and

educate a community about the environmental crisis in the proper context.

The environment is merely a symptom of the kind of social decay that poverty, racism and all that are examples of."

And it is this kind of decay—which must bring ultimate death—that Don tries to warn us about. It is a dismal truth he is trying to change. He's certainly changing the music scene, and in more ways than one.

But there's a lighter side to Don, too—and some other sides to the truth that are very funny. Described as an artist who sings like a pop singer, sounds like a folk singer and looks like a disheveled choir boy—he kind of acts like altar boy turned Dennis the Menace. He is, for example, crazy about folks with a lot stick-to-itiveness, the people who really sweat something until it comes out right. But ask any of Don's friends—or even Don himself—and all will be very happy to tell you, howling with laughter all the time, about Don's great bouts of laziness.

"Lee Hays taught me the value of constructive loafing," he says, grinning. "Why, I could call him up now

and he'd be home, taking it easy, just sitting around and getting all that input straight from the source."

Hays, along with Brownie McGhee and Josh White were Don's first teachers when he was breaking into the pro time. It's a time he looks back on fondly—but not without some sadness.

"It was a far cry from Buddy Holly. He was the person who made me learn the guitar. I loved the way he played and thought for a while that I might dig playing rock and roll, but by the time I was eighteen I was deeply into folk."

And Buddy Holly was dead. Was this one of Don's "truths" that had died before it had changed? Was that why Don had chosen to revive it—or bring it up again? Somehow the truth, when heard by people, is instantly recognized—especially when it's told by a true artist. Certainly, Don's "American Pie" and all of his creations have been. He's recording the truth, telling the truth—and in music's most dreary hour—changing the truth. And as long as he goes on doing the same, we're for him.



BY BUDDY DE SILVA

Why THE MOODYS Aren't BLUE Anymore

BY MARK DAVID SCHWARTZ



"They're the sound of today searching for the shape of tomorrow ..."

"Listening to them is like a journey through time ..."

They're strangely aloof from run-of-the-mill commercialism ..."

"Musically, they're in a universe of their own ..."

"They're one of the five most influential groups in the world of music today ..."

Such are the descriptions — and the columns and columns of praise — from even the toughest critics for the Moody Blues. And they've certainly gotten just as much support from their listening public, both here and in their native England, not to mention such out - of - the - way spots as India, Red China and Russia.

They outsell the Stones in recordings; tickets for their concerts are gone only hours after they've been printed; orders for upcoming albums make them a sell-out even before they've been released, and their six gold albums have sold twenty million copies throughout the world.

They're undoubtedly the hottest group around — and all this with little or no advertising and the hoop - la that surround their rivals. But the really crazy thing is that everybody treats them as though they were a brand-new phenomenon on the music front — even knowledgeable critics. Oh, sure, those that have been around a long time know for a fact that the Moodys are six years old.

They even say it, as though they can't quite believe it ... "They've been around six years!" And everybody in the musical brotherhood claims they've loved them for every minute of those years. Yet they, too, say it as

or how to turn tragedy into triumph

though even that long-term love were some new kind of discovery.

Just why this has happened is very hard to say, because the Moody Blues, in fact, have been superb and fresh and current for all those years. Mike Pinder and his his crazy Mellotron has made the band's sound unique — "like something out of a science fiction flick" as one critic put it — for some time now. Yet one of their recent triumphs is the perfect example of how people think they've "discovered" this new group called the Moody Blues.

It happened last fall, and has since become a legend in the annals of music. Seems some years ago the boys recorded an album which had done very well for itself and deservedly so. On it had been a band — also done as a single — called "Nights in White Satin." Last November, a DJ, thinking he'd discovered a brand new record, played it on the air.

Next thing anyone knew, the folks out in radioland thought they'd discovered something brand-new, too, and went out to their nearest record store demanding it. Well, a new release was made, and without any promotion, advertising or other spiel, it quickly made its way to the top twenty.

Just what makes the Moodys so great, their utterly unique sound and style, is a little hard to describe. You really do have to hear this great example of unity among musicians to really know what anyone is talking about. Yet the Moodys themselves will tell you that their style is something that grew out of a great flaw they felt they had. It was, in a way, a matter of turning tragedy into triumph — which they certainly did!

Seems a few years back, early on, in fact, the Moodys had hit a low point in their careers. They were, back then, what they called "a hit band." Meaning that they did things the way everybody else did — like the Stones, etc., playing the kind of music everybody seemed to like, and with the usual structure of one guy up front — the lead — and everybody else backing him.

Then suddenly, the structure of the group began to change. Some people left, some new people were brought in. (Mike Pinder, Ray Thomas, and Graeme Edge are the "old boys;" Justin Hayward and John Lodge the "new")

But with this new organization, something very strange had happened. "We realized that we just didn't have anybody who could go up front. That forced us really to muck in together, and from that day, the

Moodys became a band, a group.

"That's been the secret of our success."

And, indeed, it has. These boys really do function as one, and that includes their producer Tony Clarke, largely responsible for the excellence of their sound on record.

But more than just playing and performing well together, they've even developed a common philosophy — at least when it comes to the group.

"We believe that music is the most important medium of communication. Music is magic and our means of relating that magic are the Moodys. The Moodys are a means to a far greater end and our small part in trying to bring peace and understanding to a troubled world."

But despite all of this togetherness, they insist, there is never a feeling of repression.

Says John Lodge, born in Birmingham, England and once an engineering student, "The basis of the Moody Blues is that there is a sense of individual expression within the group. Playing live is part of the Moody's secret, as it gives you an identity as a band. Our songs are about what happens to everybody. We get round to a few more places but we have the same experiences as everybody else and that's what we

In addition to his musical contributions, including "Peak Hour," "House of Four Doors" and "Minstrel Song," John is an enthusiastic supporter of group's independent label, Threshold. "Since we started, the amount of scope is limitless. There is a sense of unity but at the same time, you feel free, and nobody ever says, 'You can't do that ...' "

And what does happen when somebody's ideas don't quite fit in with the group thing!

Says Graeme Edge, also Birmingham born and a former draftsman, "A lot of things I write don't fit in with the Moody Blues. Sometimes I get a little too bitter and cynical, which doesn't suit the group. Mike (Pinder) gets a little occult and he wouldn't want to do that with the group either. So we are doing an electric album together."

Sometimes, of course, he does write songs that suit the group beautifully, like "Morning Glory," "Late Lament" and "Don't You Feel Small?"

But either way, his songs do suit fellow Birminghamian Mike Pinder — that genius on the Mellotron.

"Ever since my earliest memory, I have been fascinated by sound," says Mike. "Dad was in a dance band and I was weaned on a diet of corn flakes and pop music.

Mike also plays a pretty good piano, organ guitar and bass, and is the mind behind "Om," "Dawn Is a Feeling," "The Best Way to Travel" and "Melancholy Man."

But it's the Moog-melltron synthetics that he wants to explore more thoroughly now.

But for all their joint efforts, the Moody lines most likely to stop you in your tracks are the work of Justin Hayward — "Voices in the Sky," "Tuesday Afternoon," "Nights in White Satin," "Questions ..."

"My songs form a kind of biography of my life," says this talented composer and guitarist, "a diary, as they are about people I have loved and people I only knew in my heart, places I have only seen for a moment and places I have lived all my life.

"I was born in Swindon and spent my childhood in a tiny village in Berkshire. I never saw a city until I was 13. I was lucky."

Then Justin stops to think for a moment. "Whatever my songs are about," he muses, "they were written for you."

But for all the poetry and dreams and ambitions, it is perhaps the practical, hard-headed Ray Thomas — toolmaker from Stourport on Severn and flute - player supreme — who best typifies the Moodys.

"Most of my life I have worked hard to get what I wanted and it still applies. But some people still come up to us and say, 'You must have been really high when you wrote that.' Or, 'You must have been inspired to write this.' We just have to tell the truth — like I was feeling dreadful from a hangover and it is bloody hard graft in the studios which produced the track. It's never a question of just walking into the studios and reeling off our latest inspiration. We work hard at what we do and make a great deal of preparation before doing anything. We sit around for days before a session and just 'rap' about life and the way things are."

Some of Ray's hard-earned inspirations are "Dr. Livingstone, I presume," and "Legend of the Mind."

But Ray shouldn't really feel too bad when the folks think of all this as pure inspiration. Like really great musicians, the Moodys make it all look so easy. There's an old saying in the music business: "The more work you do backstage, the less you sweat on stage. The less work you do backstage, the more they can see the sweat on stage."

With the Moodys, it's all work backstage, so they and you can have some fun on...



LORI LIEBERMAN:
Killing You Softly With Her Song

BY
ESSIDA
SHIRLEE

She's twenty years old, but she looks all of seventeen. Lori Lieberman's face has that special warmth, which can only compare with the warmth and sincerity of her voice. It is a voice that has a richness that belies her age.

People in Hollywood are talking about this bright new Capitol Records recording artist, knowing she is on the brink of super stardom. We say "in Hollywood" because she made her real impact on industry people out of California when she recorded her first album, simply titled "Lori Lieberman". The excitement and all the current talk about Lori originated in Hollywood, where she was discovered by her producers, Norman Gimbel and Charles Fox, who were not only impressed by her vocal qualities but by her youthful and exciting appeal on stage. Yes, in a very real sense, Lori is a product of Southern California, having been born there, although she spent some time growing up in Switzerland.

Lori came upon the music scene in a rather unique way, and although she has not had a hit single as yet, there is a song that will forever be associated with her. At the present time it is her theme song. It is "Killing Me Softly With His Song". As the true story goes, this is how the song came to being.

It seems Lori went to see Don McLean one night at the Troubador in Hollywood. It was an unforgettable experience for her ... so impressed was she with Don's performance that she asked her producers to write a song that would convey her feelings about Don's songs. Ultimately, they came up with "Killing Me Softly With His Song", and it was later to become the first cut in her album. In fact, it was Lori's version of the song, which caught Roberta Flack's attention on an American Airlines flight and resulted in Roberta's recording the song. The success of Ms. Flack's record has now helped put Lori's career in high gear and has resulted in new sales for her album and her own single version of the song.

Lori considers 1972 the year of change for her. In fact, just the year before, she had no intention of becoming a professional singer. Talking to Lori, you get the feeling she is her own toughest critic. She has spent a great deal of time fighting self-doubt, and when she says she likes something, it is a very well-considered liking. When she talks about her first album, it is obvious that she is pleased with it. It was written by Charles Fox and Norman Gimbel with her in mind just as so many of Dionne Warwick's records and albums have been written



especially for her by Burt Bacharach and Hal David. So, in many many ways, hers is a very personal album even though she only wrote one song herself.

Says Lori, "Right Now, I want to give people something that will stay with them long after my song is over. I don't want to be a technically-perfect singer, but someone who doesn't really move anyone. I want to touch them with my song."

As this story is being written Lori has just returned from the 3rd Onda Nueva World Festival in Caracas, Venezuela. She is killing people all over the world with her song. Her album has been released world-wide. She will be recording future albums and singles in five other languages besides English. The powers that be at Capitol Records will put all the muscle they can muster up behind Lori Lieber-

man's future releases in an effort to build her into a major international artist this year. In the meantime, she will continue making smash personal appearances such as the two recent ones she made at the Ice House in Pasadena, California. There will be club appearances too in the eastern, northern and southern part of the U.S. She will also be doing television whenever possible.

What makes Lori Lieberman unusual is that she sings about love and the constant pursuit of the living, positive experience. The facts of her life are rather unimportant, in the face of such vast importances. Much of her music ends sadly. But you have the feeling she has gained something from the sadness, and upon one listen to her songs you have the feeling that Lori Lieberman will touch many people in the years ahead.

AD

Tripping with THE FIFTH DIMENSION—



**And the
United States
State Department!**

BY MICHAEL OCHS

Breathin' Fresh's group, including the lead, who posed on themselves, have said, "This is the most intimate band."

With all due apologies to the Mar-Without-a-Guitar, the Fifth Dimension's decision to go with a group.

and with a country's message to spread around the world. Maybe they never thought much about it before, but they sure are now. For just as we went to press, it was announced by The State Department that the group had been practically drafted by the U.S. Government to spread the message of American good will, and maybe even more important, good music throughout Turkey and Eastern Europe. And that means some of the Iron Curtain nations — Poland, Czechoslovakia, Romania — and an opportunity to make friends for all of us in places where we're traditionally looked on with great suspicion.

Well, maybe "drafted" is the wrong word to use, considering the Fifth Dimension's reaction to their country's call. They immediately waived their salaries and domestic engagements to make this tour a national public service — absolutely non-profit financially. And when you consider the fact that most folks have to book about eight months ahead at least to even get the Fifth Dimension — and pay a good price for the privilege — that's a lot of bread to give up. But the profits in international friendship and education are far more important, says the group.

Secretary of State Rogers echoed their sentiments, and was delighted they would so willingly — happily — give such a generous contribution of time and talent to the State Department's U.S. Cultural Presentations Program.

"This public-spirited act embodies the American spirit of voluntarism in pursuit of peace. I have no doubt that the Fifth Dimension's visits to Turkey and Eastern Europe will contribute to fuller understanding between American People and those of the country that they visit. I wish those talented Americans every success in their mission of good will."

In a sense, perhaps, it's a little unfair to say that the Fifth Dimension had never thought about their country, or both its and their relationship to the rest of the world before. Certainly, from the time they came together, in 1967, they have striven for a universal sound.

One of the reasons for their immense popularity is that they've created a sound that bridges all of the gaps of modern music. There's no generation gap here — both young and old appreciate the sound and the music. It's a soft sound, but not dated, mellow and yet



meaningful, a lot of things to a lot of people. In a way, it's a sound and message deliberately designed to touch what is deepest and happiest in us.

And make no mistake, the Fifth Dimension is a happy group. Unlike some groups whose bag is the sadness in the human condition or revolution or discontent, they seem to radiate a kind of positive feeling. Not that there isn't room for protest and not that there isn't great sadness and room for improvement. But the Fifth Dimension seems to feel that they can do their bit by constantly emphasizing what is good and what should be, without ever mentioning the negative things these marvelous qualities should replace.

It's kind of like telling people they should love — without ever saying they shouldn't hate — hoping if they don't mention that awful word they can somehow drum it out of our vocabulary. There is a theory among psychiatrists that you can't

really break a bad habit — you can only replace it with a good one. And with their sound and the kind of music they seem to prefer, the Fifth Dimension appear to operate on that theory.

It's no small coincidence that this group radiates such an upbeat, hopeful, happy attitude. For that's precisely what they have found together — and on more than one level. From the start, they knew they had a complete musical relationship, a harmony, and they'd soon find it touching other parts of their lives. For they not only found a career and music together — four of them, and we're including manager Marc Gordon, found themselves partners for life.

Like we said, it was back in 1967 when the group first found each other. They'd also found themselves a manager in the aforementioned Gordon. But they hadn't yet decided what song to use for their

(continued on page 36)





very first recording. That's when Gordon introduced them to an unknown song-writer named Jim Webb, who had this little song he wanted to lay on them — "Up, Up and Away."

The record ballooned Jim and the Fifth Dimension right up to the top, and from that pinnacle the group won four Grammy Awards — and a permanent seat up top.

Actually, the song was more than just a lucky break. It was to set the upbeat tone that would become their hallmark. They ushered in the seventies with the equally hope-filled "The Age of Aquarius," winning Grammy Awards for Best Contemporary Vocal Performance by a Group and Best Record of the Year.

By this time, five people were beginning to wonder how they'd ever gotten along without each other — and, in fact, could hardly remember a time when they hadn't known each other at all. But there had been such a time ... and there had been struggle and hard times and more than a little loneliness ...

Marilyn McCoo, Jersey born, is all the same a product of Los Angeles where she was raised. At fifteen, she made her TV debut on a local talent program. She entered UCLA as a major in theater arts, but surprisingly switched over to business administration of all things! At 19, she won the "Miss Bronze Grand Talent Award" as well as copping the "Miss Congeniality Award" in the same contest.

But for beautiful Marilyn, a modeling job was much easier to get than a singing one, and she graced the pages of some of the nation's biggest glamor magazines.

It was the kind of a dream life any girl would die to have. But for Marilyn, it wasn't enough. For all the glamor and financial rewards, she was unhappy, dissatisfied, and just didn't feel whole as a person. She had more than physical beauty, more than a sparkling personality — she had this incredible four-octave range voice just crying out to be heard.

Luckily, these four other people trying to form a group heard, and liked her. Among them, in fact, was a young man named Billy Davis, Jr. who not only liked — but loved — enough to make her Mrs. Davis.

Billy had been born in St. Louis, Missouri, and knew at an early age that he wanted to make music. He worked at odd jobs to buy a cocktail

lounge which he envisioned as an entertainment workshop where all sorts of things could be tried out.

His experimentation with vocal groups developed in him a knack for staging and sound. He formed his own group, The Emeralds, which after some success, switched to gospel music and became the Saint Gospel Singers.

But Billy, like Marilyn, didn't really feel that he'd found himself just yet. Knocking around, searching for the right spot, he decided to take a gamble with a new group that was just forming. One look at Marilyn, and he knew his decision couldn't be all bad.

Little Florence LaRue was born in Glenside, Pennsylvania, but like Marilyn, did most of her growing up in Los Angeles. She'd find, in fact, that her search for herself would be very much like Marilyn's in many ways.

Florence won her Bachelor of Arts degree in elementary education at Cal State, did some student teaching in the area and had every intention of winding up a schoolmarm. But there was something inside, driving her. She was lovely to look at, and loved singing. There had to be something that would make her happy.

The year after Marilyn won the "Miss Bronze Grand Talent Award," the title went to Florence. And like Marilyn before her, she went on to a modeling career — with about the same amount of satisfaction Marilyn had gotten from it. However, while on a photographic assignment, she met a young man named Lamonte McLemore, who told her about this group that was forming. If she could sing as good as she looked ...

She could not only sing — she could dance — and she looked real good up there on stage with the rest of the group. She looked so good in fact that manager Marc Gordon couldn't stop looking. As it turned out, he didn't have to. The lady decided to become his wife. And both were forever grateful to Lamonte.

Lamonte may be the one member of the Fifth Dimension who didn't want to be a musician at an early age. He wanted to be a baseball player — but a badly broken arm ended that ambition.

Instead, Lamonte found success — if not happiness — as a photographer. His pictures appeared in *Life*, *Harper's Bazaar*, *Ebony*, you name it. And it wasn't

until he joined the Navy that he discovered music. He was performing with the Drum and Bugle Corps for USO shows — when he suddenly discovered he could sing.

Well, now, Lamonte was a St. Louis boy and he had these two singing pals there. One was Bob Davis, Jr., the other Ron Townson. They decided that Lamonte's voice blended perfectly with theirs, and together they formed a group called the Versatiles — later changed with the addition of two gorgeous gals to the Fifth Dimension.

Though Ron may be one of the founding fathers of this swinging group, he began his musical career, at age 7, studying opera in St. Louis. At Lincoln University, he majored in voice and choral direction, earning some extra money by conducting the school and church choirs.

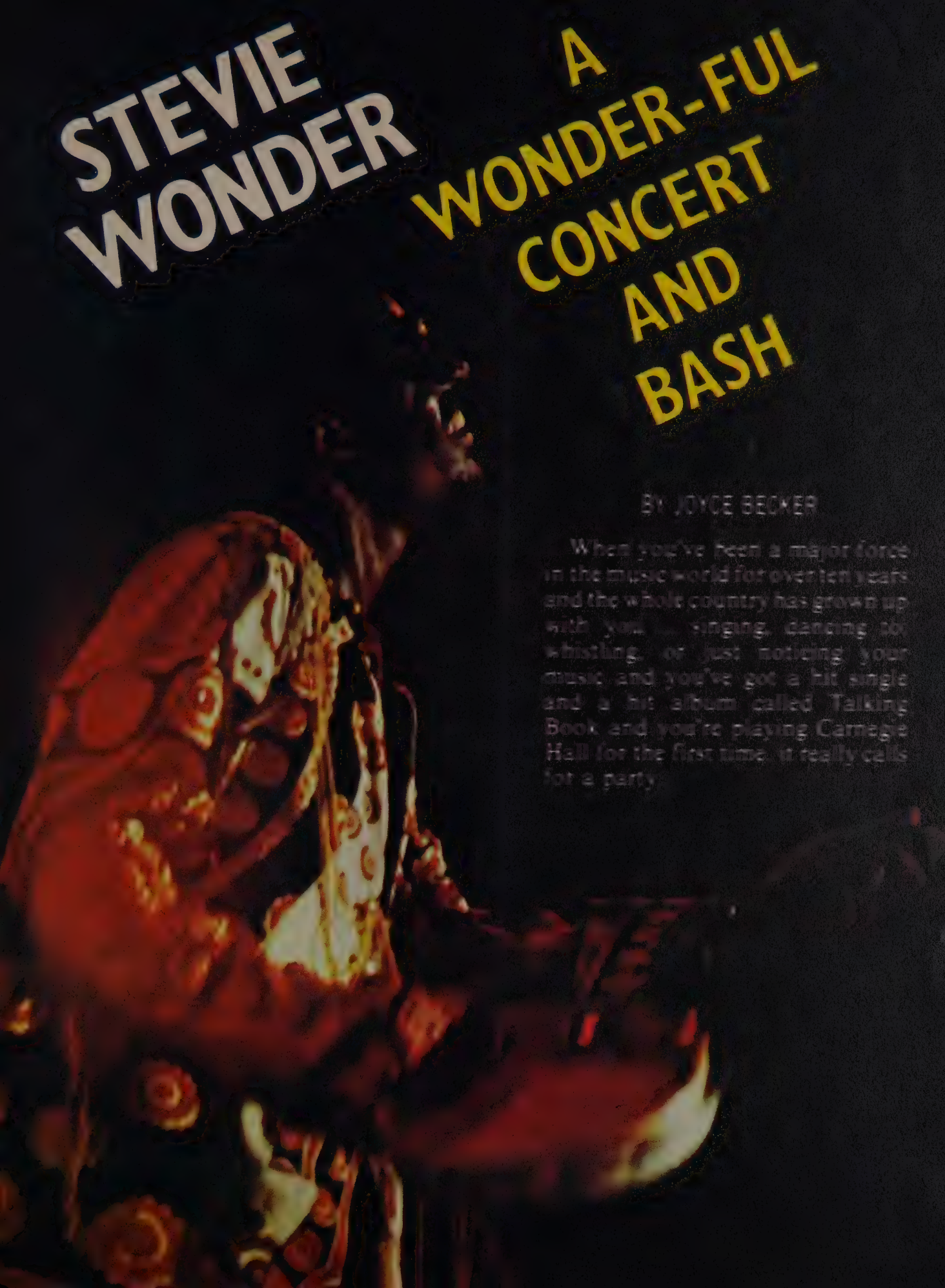
During three of his college years, Ron sang with the St. Louis Municipal Opera. After graduation, he formed the Celestial Choir. Later, he toured the world with Dorothy Dandridge's troupe, appeared in the film, "Porgy and Bess," and toured with the great Nat "King" Cole as one of the Merry Young Souls.

Married, he and wife Bobette have two sons and one huge German Shepherd named Gengis Khan.

Apart, all of the Members of the Fifth Dimension had had a certain amount of success — and no doubt they had the individual talent to garner even more for themselves. But together, there was something more than success. There was a satisfaction, a feeling of being in the right place, a sense of making music such as they never had before.

And when the opportunity came — in conjunction with Turkey's Fiftieth Anniversary — to tour that land and Eastern Europe, it was like a dream come true. Their music was universal. It could bridge all of the language barriers, all of the political differences, all of the misunderstandings and hatred that plague this world. How could they resist broadcasting that message.

And so it was on to Ankara and Istanbul, Turkey, in time to help blow out the candles on that nation's birthday cake. And then on to the rest of the tour to sing and teach and make friends. By the time you read this, The Fifth Dimension may have already returned from their mission of love — and you can bet the world will be better for it.



STEVIE WONDER

A WONDER-FUL CONCERT AND BASH

BY JOYCE BECKER

When you've been a major force in the music world for over ten years and the whole country has grown up with you ... singing, dancing, or whistling, or just noticing your music and you've got a hit single and a hit album called *Talking Book* and you're playing Carnegie Hall for the first time, it really calls for a party.

Stevie Wonder did it all, including the party, following a triumphant first engagement at Carnegie Hall that had even the critics dancing in the aisles. Steve had fully captured everyone long before he brought the house down with "Superstition." Steve has a "little" party at a brand new club in New York called Genesis, a five floor private health club with discotheque, backgammon, chess and superb omelettes.

It was one of those parties you have to go to, and everyone came including Steve's family, with a good time being had by luminaries, semi-luminaries and general public as well. Walt Frazier came early and left to return when the festivities were in full swing. David Bowie danced with Candy Darling, Bill Cosby chatted with Jill Haworth. On every side a cross section of the entertainment industry was in evidence. Richie Havens, Odetta, Jim Capaldi and Chris Wood from Traffic, Todd Rundgren, Dave Mason, Marjoe. DJs Frankie Crocker, Alex Bennett and Ed Williams. Filmmaker Bernardo Bertolucci took time out from his own party to attend briefly, art

collector Sam Green, columnist Earl Wilson, and Gato Barbierri who scored "Last Tango In Paris". Plus a lot of New York cafe society including Charles Revson, Giorgio St. Angelo and Sterling St. Jacques.

Elton John had expected to attend but by the time he had finished seeing the Temptations late show (after attending Steve's concert) it was two o'clock and he decided it was too late to catch the party. Unfortunate, since at that point the party was still in full swing and continued that way until nearly four in the morning.

Everyone came to have a party and to thank a man who has contributed mightily to the world of music and who looks like he's going to keep on contributing more and more, always loading it with surprises and new directions as he reaches one pinnacle and continues to grow.

It was really no surprise that Elton John, Stan Getz, David Bowie and anyone else who could beg, steal or borrow a ticket to the concert attended. Stevie Wonder has long been a giant in the music industry, literally growing up in the business when he had his first hit

single "Fingertips, Part I and II" at age 12.

Every year since then new albums have been added to the roster, all of them providing his fans with popular singles such as "Uptight", "Nothing's Too Good For My Baby", a soul version of Dylan's "Blowing in the Wind" which surprised everyone, "Ma Cherie Amour", "For Once In My Life", and a host of others.

In 1971 Steve reached his majority of 21 years and decided to take a year off from the Motown record mill. He spent that summer in Electric Lady Studios recording an album that was, in many ways, a radical departure from what is popularly referred to as the Motown sound, a sound he had become famous for improvising with despite its rigid structure.

"Music of My Mind" is an incredible achievement any way you look at it. The music, some written by Steve alone, some in collaboration with friends is joyous and free and his love affair with 'sound' is apparent in every track. Not only is the writing mostly his, it is truly a one man album in every sense of the word. Steve produced



it, played all instruments except for a guitar and horn section, sang it and did the arrangements. An ambitious undertaking to say the least and one that was carried off with the dispatch of a true genius. The album convinced everyone that Stevie Wonder grown up, having lost the little that used to precede his name, was a power to be contended with.

To work as an opening act for the Rolling Stones is no easy task but "Music of My Mind" opened up a whole new spectrum of fans for Steve and when he was asked to join the Stones tour of '72 he decided it was a good thing to do. It was not a mistake in city after city Wonder captured a decidedly biased audience into dancing and clapping along with the distinct and high powered sound delivered by Steve and his band Wonderlove.

The Stones tour finished and a new legion of fans under his belt, Steve proceeded to play to colleges and on a number of charity benefits. Most notably co-hosting the John and Yoko Lennon One to One Benefit at Madison Square Garden. An event that boasted Lennon and the Plastic Ono Band, Elephants Memory, Roberta Flack and Sha-

Na-Na ... the profits of the evenings entertainment being donated toward the Willow Brook School for the Retarded. Wonder has always been inclined to donate his talents to anything that might improve the weal of the common man, doing countless sickle cell anemia benefits, and performing and teaching in schools all over the country.

Somewhere in the midst of all this activity he managed to do a quick tour of England, produce an album for Syreeta, jam with Eric Clapton and Jeff Beck among others, lay down enough tracks to put together an album called "Talking Book" from which the single "Superstition" was taken. At the Carnegie Hall concert he was presented with a gold and a platinum disc for "Superstition" and a gold album for "Talking Book."

"Talking Book" continued the growth of Wonder's career, pleasing and delighting fans following his career. The music continued to grow and Steve has become a household name with the moog, his portable ARP Synthesizer, not to mention his elec-

tric piano, organ and harmonica ... the instrument still associated with him although he uses it sparingly these days. He is one of the strongest and most expressive vocalists working today and the versatility he commands allows him to handle nearly every type of material. The voice has always been provocative and at long last the music has a chance to expand with it.

Wonder's new direction and improvisation has seemed to disappoint a certain segment of his public who were not prepared for his break away from a sound that guarantees a wide Top 40 and soul appeal ... he wants to play as far as he can go - to open the music up to its most extreme limits ... "I'm not trying to be different," he says. "I'm just trying to be myself."

Stevie Wonder the person is an extraordinarily complex, talented and optimistic man. His perpetual kindness and happiness in spite of difficulties have made him one of the most popular performers. He always has time to shake a hand, exchange a few words or discuss his music with anyone who asks. He is interested in every thing and

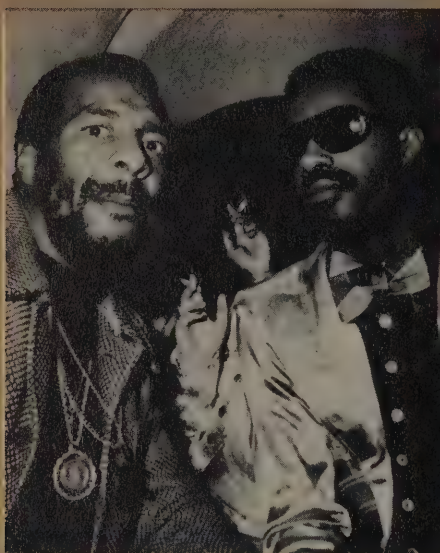




Backstage Bill Cosby (he flew in all the way from Hollywood) chats with Stevie. Cos is one of Stevie's biggest fans.



At his debut at New York's Carnegie Hall concert, Stevie Wonder was presented with three awards by Motown execs — a gold album representing one million dollars in sales for "Talking Book", and a gold single and platinum single (Stevie's first platinum disc) representing two million single records sold on "Superstition". This brings to 14 the number of gold records Wonder has received.



...ses and it reaches one pinnacle to grow.

It was really not Elton John, Stan Bowie and anyone else beg, steal or borrow concert attended. has long been a gift industry, literally

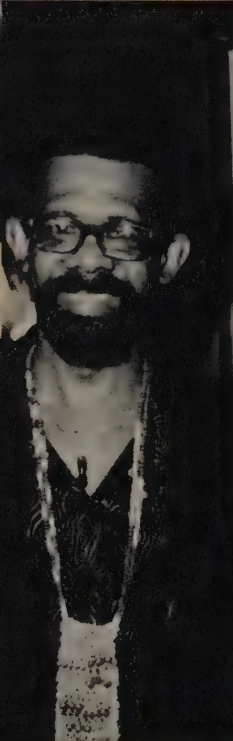


At the bash ... left to right ... Coco, Stevie, newscaster Melba Tolliver, and Ellis Haislip.

Richie Havens told Stevie that his bash and concert were a gas!



Stevie Wonder and Todd Rundgren



Ellis Haislip, the star of TV's "Soul" smiles for our photog.



Reporter Earl Wilson thought Stevie was tops.

everyone and his music reflects it. Steve has said "... people shouldn't expect a set thing from me ... I love to grow." But that is what people

have come to expect, the growth and the kindness that have made him one of the biggest stars in the entertainment world.



SOUL

MILLIE JACKSON=

An Honored Sister!

BY MARTIN FREDRIC

She never sang in the church choir, or at school, or anywhere except around the house for that matter. Oh, she could sing some, had a pleasant voice, could carry a tune at the very least. But it never occurred to her back then that she'd ever want to sing for her soul or her supper. All she knew was that she wanted to make her own way in this world and, at the tender age of fifteen, left her home Thomson, Georgia, headed north to Newark, New Jersey, hoping to find herself—or maybe hoping someone would find her.

Now, is that any kind of beginning for a soul singer? Doesn't every R & B star go the whole church, school even street-corner route, beginning at about the age of one and a half?

But then there's nothing very typical about Millie Jackson—not even her own, unique brand of soul—as the charts and her growing army of fans well know. Still, it's hard listening to her today, with her powerful style and voice and her absolute musical expertise, to imagine that there was ever a time when she wasn't very knowledgeable about music.

But in 1957, the only thing Millie really knew was that she was stopping in Newark because she was just a little bit scared to go on to New York City (Thomson had a population of 300). The only other certain thing was that she was fast developing into a very pretty young lady—and people were noticing it.



"I modeled for a while," she laughs, "but soon all they wanted was cheesecake and I wasn't ready for that."

The only other thing she could do to support herself was to take on a series of regular jobs. But like modelling, all they did was show Millie what she *didn't* want to do to earn her keep or spend lots of time at.

But those two years in Newark did teach her a lot. For one thing, she learned that maybe New York wasn't so scary after all and, in 1961, moved to Brooklyn. Secondly, she could play a mean piano, and found herself more and more interested in music — writing it as well as playing it. But most important, Millie's voice had actually changed. It had developed

into something really strong ... and Millie's interest in singing had developed right along with it.

The music bug might have bitten her a bit late. "But when it hit — it hit hard!" she says.

Not that Millie could do much about it right then. Only seventeen, she couldn't get a cabaret license, which made it hard to get jobs. So Millie was out on the everyday job market to pay the rent, and spent the rest of her time playing the piano, writing songs and practicing singing constantly.

Then in 1964, she was old enough to get her license, and had no hard time finding jobs. She played "the chitlin' circuit," from Zanzibar to Hoboken to The Palms in Harlem. She also did benefits at Harlem's celebrated

Apollo, and was steadily building up a following and a reputation as one of the top female soul singers around.

As her reputation and confidence grew, she began touring. There was a stint with L.C. Cooke (Sam's brother), during which she did her own act, and sang back-up for the boss. Later, she did the same for Little Richard, and others, steadily building up a nationwide following of her own.

Meanwhile, back in Brooklyn, the club dates were there whenever she wanted them.


"One club up in Harlem booked me every night just to sing Ben E. King's 'Don't Play that Song.' And that's what I'd do. I'd get up, sing the song — and that was it. The owner liked the way I sang it and so did the patrons, I guess. So there I was, singing it every night. After that, I would go to wherever my other engagement was."

But Millie wanted something more than just a New York audience, and she wanted to be more than the second-string team on those tours. More than anything, at that particular moment, she wanted a record that would show lots of folks out there what she could do.

She finally wangled a contract with a major record company and cut a single.

It did not tear up the charts, and Millie was pretty disappointed. But she had learned a lot just cutting that record, and she was determined to put that knowledge to use with a second chance at a record. What she needed, she knew, was the right song and the right people behind her.

Then she met a producer/writer named Don French, who had a song called "A Child of God," which a record company named Spring thought they might like Millie to do. The people were right — and so was the song — and while it may not have been the single biggest hit in the whole world, it did show Millie's talent and potential. And gave her the opportunity to cut a second record. Called "Ask Me What You Want," the disc went right to the top 20 on the pop charts, not to mention what it did to the R&B fans. Before, folks might have asked "Who is that?" when they heard the strange-sweet, gentle-funky voice of Miss Millie Jackson. From now on, they would recognize her style and voice immediately.

Now, with another hit, "My Man, A Sweet Man," and a hit album as well, Millie is heading straight up. She still lives in Brooklyn, but she's getting to meet people all over the country. And among the R&B contingent, she's a permanently honored sister. 

JOE SIMON

Communicating The Truth

BY TROY MORGAN

He has got to be the best in the business - a guy who can take the soul sound and make it go beyond the realms of any single musical category. With his top-charting "Drowning in the Sea of Love," both single and elpee, "Power of Love," and "Power of Simon," there can be no doubt that he's crashed to pop-chart scene but good. Yet he hasn't sacrificed one bit of his R&B authenticity. He hasn't changed his music to make the audiences like him - he's made them like his kind of music.

The proof is that those most involved in the R&B world hail Mr. Simon as the heir to the late, great Otis Reading and none other than Sam Cooke.

And while Joe couldn't be more flattered - he was close enough to Reading to sing at his funeral - he's not especially eager to be anyone's heir.

"When people hear me sing, they'll know that I have a style all my own," he states flatly. "I'm trying to make a career for Joe Simon."

The fact that he already has, in a way, is Joe's most charming quality. He's a guy who's still growing, in great leaps and bounds, and that keeps him from behaving like most celebrities. While to many, many fans, Joe Simon has arrived - Joe Simon thinks he's still got a long way to go - an attitude that could, indeed, make him one of the immortals.

Knowing Joe's background and his attitude towards music in general, maybe it shouldn't come as such a surprise that he can cross the boundaries of modern music so easily, and has such universal appeal.

Born 25 years ago, in the small, sleepy Southern town of Simmesport, Louisiana, not far

from New Orleans.

"This region has a rich history of music," says Joe proudly. "Rhythm and blues, jazz and gospel are all musical forms familiar to the area where I grew up. I know the music had a strong influence on my early life."

It was gospel attracted Joe first. He grew up singing in both church and school choirs and knew, right off, that this was it.

"I just knew I wanted to sing for my living."

At fifteen, the Simons moved to Oakland, where music was just as important as it had been back in Simmesport. Joe was still into gospel, but other sounds were making their way to his quick and talented ears.

"At that time, I wasn't listening to rock and roll," he says. But he was starting to dig the kind of smooth sounds of Arthur Prysock and the emotional ballads of Ray Charles.

"These are still the records I listen to," he says with a kind of awe for the talent he's talking about. But he's also found a whole area of music outside of his immediate interests.

"I really listen to a lot of country and Western. Those cats really know how to communicate the truth. Ain't that what it's all about?"

At least that's what music means to Joe, and that's something he's always trying for. And that's what the audiences hear — and dig — whether they're progressive or country or even bubble-gum fans.

But it took Joe a lot of hard living and some pretty rough times to be able to make that truth so everybody could hear him.

Take his first jobs around Oakland, for example.

"I was making about six dollars a night and was glad to get it. But things got so rough, I once even found myself sleeping

in a chicken coop!

"I used to work this club and the people there would ask me, 'Hey, Joe, you got a ride home?'"

"I would tell them I did because I didn't want them to know how bad I was doing — like living in that chick coop practically."

"So I'd wait until the club closed, and after everyone left, I would walk for about nine or ten miles, go over a fence, get in my chicken coop and go to sleep."

"There was a friend of mine who had a pair of shoes that just went with this one gray suit I had to wear. I had to catch him before he went out at night, because if I didn't, I would have to wear a pair of tennis shoes with that suit."

In some ways, Joe talks about those days as though he misses them just a little. Not the hardship, or sleeping in that smelly coop or actual starving — but the kind of learning and laughter and hardcore truth that often do go along with hard times.

But Joe hasn't forgotten what he learned back then, and it comes through in every sound he makes. From the first time anyone in the outside world got a chance to hear him — when he signed with a small record company in L.A. — they knew the real thing. "The Chokin' Kind," "You Keep Me Hanging On," and for Spring, "Your Time to Cry," "Georgia Blue" and his first album "The Sounds of Simon" had a universal basic appeal that transcended all musical categories. Yet Joe never tried to be all things to all fans. His bag was soul and that's what he stuck with. He would have been bland, without style, if he'd tried too hard to please. That's something which frequently happens to some very promising singers who try too hard to be someone for everyone.

**"that's what
it's all about.
ain't it?"**



"The thing is," the manager of a very well known singer told us, "you can't really please anyone if you can't please yourself first. It's only by being definite, by being something very specific, that anyone can see the truth in you. You know, when the Beatles first broke up, there was this very real void in the music world that

nobody seemed able to fill. Want to know the reason? They were the originals. There was nobody like them before. Then suddenly, there were lots of people left just imitating them — just doing what they thought the people wanted to hear, and it was very blah. What they really want to hear is YOU, the thing that makes you

different from everyone else."

This was something that Joe Simon knew instinctively from the beginning, and he still operates on that principal.

"I'm just myself," he says. "They gotta take me like I am." And that's just what everybody is doing.

HP

SOUL RAPPINGS

BY BOBBIE G. JACKSON

The special appearance of STEVIE WONDER on Net's "Soul" had to be one of the most exciting shows ever aired on television. His growth and versatility as a performer has been an amazing thing to watch. I don't think I ever quite realized exactly how much of a musical influence STEVIE has been on the very gifted DONNY HATHAWAY — much to Hathaway's credit.

ARETHA FRANKLIN and Columbia Records have both flatly denied the rumors that the star is about to sign with them for a reputed five - million-dollar deal. According to Aretha ... she's just shoppin'. It's the heaviest shopping binge in musical history.

Some interesting news from the British press. "When CHUCK BERRY recorded "My Ding-a-Ling" at Manchester Arts Festival in England, he used the audience as the chorus heard on the record. Now that the platter, first a hit in the U.S.A., has become a super-seller in England, as well, the promoters of the Arts Festival are suing Berry and the Chess label demanding a quarter of a million pounds in royalties they claim is due them in return for supplying the vocal chorus". If that's the case, it would seem more likely that those thousands of people who attended the festival, and actually joined in on the singing, should be due for a piece of the action. (At least give them a free record!)

Sly & the Family Stone are up to their old tricks again. It seems that they recently cancelled their proposed East Coast tour ... with no reason given. A number of Johnny Nash's entourage (Nash was to open each concert) said recently: "It had to be, because Sly's band just wasn't together. He'd added some new people and it sounded terrible."

SOUL SPLITS: GLADYS KNIGHT has won a divorce from her husband of 11 years, James Newman in Detroit. She said there were irreconcilable differences; he didn't argue ... ISAAC HAYES'S wife of five years won a divorce and a large property set-

tlement ... \$15,000 immediately, \$40,000 a year in alimony and support for three kids. The court granted the divorce on grounds of cruel and inhuman treatment.

THE MIRACLES have finally replaced SMOKEY ROBINSON. He is WILLIAM GRIFFIN, a friend of Temptation DAMON HARRIS. The revised group, having done well at the Apollo, are recording in Detroit.

Polydor plans to release a soundtrack album from the American International movie "Black Caesar" ... all songs written and performed by JAMES BROWN.

Variety reports that CURTIS MAYFIELD may gross as much as five million for his work on "Super-Fly". A sequel to the film is now being shot in Europe with RON O'NEAL.

LITTLE RICHARD'S influence is beginning to be felt everywhere. In Czechoslovakia, there's a rock group that calls itself "Shut Up".

A feud between JAMES BROWN and the city hall of Knoxville, Tenn., is still going on. Brown had been arrested for 'disorderly conduct' following a December concert. He recently went on the air at his Knoxville radio station and delivered a seven-minute statement in which he said in part, "...you're dealing with racism in Knoxville." That was after the Mayor had accused Brown of seeking publicity through the case.

Fans saddened to learn of the death of famed Gospel singer CLARA WARD at the age of forty-eight. THE CLARA WARD SINGERS toured Vietnam, Australia and Europe. In every case the tours had to be extended due to popular demand. Along with MAHALIA JACKSON, Miss Ward must be credited with bringing gospel sound to white audiences. ARETHA FRANKLIN once called CLARA WARD, "my inspiration."

LONNIE ELDER III, who wrote the screenplay for one of the most successful films of 1972, "Sounder," has been signed by the Robert Stigwood Organization to write the


screenplay for a new musical "Sparkle" ... a film about the rise of a black rock singer in the 60's.

DON CORNELIUS, host of the syndicated "Soul Train", has been signed by producer Bill Ennant for a featured role in Warner Brothers' "Cleopatra Jones." Cornelius plays the MC of a nightclub owned by underworld boss "Antonio Fargas," and in a scene reminiscent of his TV chores, he introduces BRENDA SYKES, who makes her singing debut in the film.

Listen For: CLAUDIA LENNEAR, who is making her solo debut on Warner Bros. with an album titled "Phew." Claudia began her career singing with IKE and TINA TURNER as an IKETTE. She later became part of LEON RUSSELL's Shelter People.

JOHNNY NASH'S follow-up to "I Can See Clearly Now" is entitled: "Stir It Up".

ROBERTA FLACK's "Killing Me Softly With His Song" is truly a delight to anyone's ears. She gets more out of a lyric than most performers. Should be exciting to see what she's going to be doing in her first motion picture "Bessie" ... the life of famed blues singer BESSIE SMITH. It is to be written and directed by BILL GUNN, who also wrote "The Landlord" and "Blood," soon to be released. SAM WAYMON to write the score.

The battle between TONY WILLIAMS & THE PLATTERS and BUCK RAM'S PLATTERS still goes on. It has been dragging on for years. Ram was the manager of the original PLATTERS, and TONY WILLIAMS was an original member of the group. Question involves who has a right to use the PLATTERS name? Two groups were recently playing simultaneously in Hong Kong. Ram succeeded in getting a last minute injunction against the Williams combo which was forced to cancel a show at the Hilton Ballroom. The injunction was lifted and the Williams group was able to give an extra performance at Laichikok Amusement Park. 

WE READ YOUR MAIL

Dear Editor:

I am a loyal Hit Parader reader and love every bit of it. There is only one part of your magazine that I disagree with. That is the letters to the editor department. Don't get me wrong. I believe you should be able to express your own opinion but why must we always criticize groups and songs because they don't particularly "turn us on." In my opinion there is a little bit of good in every kind of music whether it's hard rock or soft rock, country and western or hits of the fifties. Behind every song and every group there is a purpose. If that purpose was worth singing, playing or writing about it has to have one good thought behind it. Sure I have my favorites, doesn't everybody? But even so I don't criticize other music just because it doesn't exactly turn me on.

And the so-called "bubble-gum rubbish" that is played on the radio may be in some people's minds teeny bopper music but if we look deep into the music and listen closely to the words we can see that the songs are involved and reflect on today's society and the pursuit of one's own identity.

C'mon fellow Hit Parader readers, we're

all brothers and in this together. Let's dig deeper before we criticize, okay?

M.S.
West Virginia

Keith Who — of the Rolling Stones?

I am a big Rolling Stone fan. I would like to ask about Keith. On some of the Stone's records it says "all selections written by Mick Jagger — Keith Richard," on others it says "... Mick Jagger — Keith Richards." I would like to know how to spell Keith's last name. Is it spelled Richard or Richards?

TOM NEAL
Summersville, West Virginia

Ed. Richards, with the "s".

On the Best List — Floyd Sneed and The Three Dog Night

In your January issue a letter from one of your readers listed what he thought were the world's best drummers. But he forgot the very best drummer of them all, Floyd Sneed of THE best group, THREE DOG NIGHT! Hasn't he heard Floyd's fabulous solo drumming in "King Solomon's Mines?" I don't think Floyd Sneed should be left out of any list of best drummers.

The Bubble Gums Vs. The Progressives Controversy Rages On

This letter is dedicated to Merrilee of N.Y. I am not saying that all the Osmonds and Jackson 5 songs are junk, but many don't deserve to be in the Top 40. Anyone who thinks that just because a song is in the Top 40 it's fantastic, simply has no discrimination and is just kidding himself. And I still say Hit Parader is a great magazine.

Also why no articles on Chuck Berry? Just because he was popular in the 50's and early 60's doesn't mean he isn't good anymore. I hope to see more on him in the following issues.

A. FERENTZ
Flushing, N.Y.

Dear Editor:

Hit Parader is a very good magazine, but myself and a few others are very disappointed in it as well. I am talking about Osmonds, Jackson 5, David Cassidy and all those others who fifty percent of this population flip over. I really don't think Hit Parader needs write ups on them anymore than it is necessary to put an elephant in a china shop. If people want to read about them, they can go buy

"16", "Loving Fashions", etc. Those mags tell so much about them I wouldn't be surprised if they had what time David Cassidy goes to the bathroom. Please stick to heavies like Led Zeppelin, Jethro Tull, Alice Cooper, Black Sabbath, The Rolling Stones and so forth.

This is just the way I feel and don't want to have that 50% down my neck. Everybody is throwing in their song and dance, so I'm just going along with it.

A.S.
Meaford, Ontario, Canada

A Happy Reader

I have been reading Hit Parader for some time now and really enjoy it. I dig it because I am a musician who likes to know about new groups. How they got started, how they deal with problems in the band, how they make their sound — these are the kind of things I want to know. Some people like Edgar Winters and White Trash, some like Johnny Winter, others like the Rolling Stones. But the Grand Funk is number one. So lets have more about the Grand Funk.

EDDIE MILLER,
Grangeville, Louisiana

WHEN ROCK AND ROLL WAS NEW

(continued from page 24)

attracted considerable attention, as well as devout female followings. But none could top Elvis' magic success.

Many of these boys went on to Hollywood and enjoyed screen stardom of sorts throughout the late 50's and into the early 60's. Frankie Avalon appeared in several first-rate films like "Guns of the Timberland," "The Alamo" and "Voyage to the Bottom of the Sea," as well as well-meaning losers like "Beach Blanket Bingo," "Pajama Party in a Haunted House" before quietly fading from the Hollywood scene.

Fabian, in some ways, proved even more successful in films than he'd been on records and he displayed his cinematic charms in flicks like "The Hound Dog Man," "North to Alaska," "Mr. Hobbs Takes a Vacation," "Dear Brigitte," "Ten Little Indians" and "Fireball 500." But it was Elvis who achieved the greatest success on the screen just as he had on records. And his films, "Love Me Tender," "Loving

You," "Jailhouse Rock," "King Creole," "Harem Scarem," "Frankie and Johnny," "Blue Hawaii" and "Double Trouble," to name just a few, broke box-office records and made Elvis second only to perennial favorite John Wayne in box-office appeal.

Although the boys dominated the recording field in the late 50's, it was the girls who came into their own in the early 60's. Singers like Connie Francis, Martha and the Vandellas, The Shangrilas and Brenda Lee equalled the boys successes. Connie even managed to appear in several hit movies in the early 60's - "Where the Boys Are," "Follow the Boys" and "Looking for Love."

Not all of Rock and Roll's stars made records or sang on TV however. A few enterprising broadcasters, quick to realize the gold in Rock and Roll's hills, cashed in on the craze and with their R 'N' R Radio and TV Shows. They became as famous as the singing stars whose records they were promoting. DJ's like Murray The K (Murray Kaufman) Allan Freed and Dick Clark held the power of Rock and Roll success or failure within their grasps. A good or bad word from these boys could mean either instant

fame or obscurity for singing-star aspirants. Dick's TV Show, American Bandstand, was a particular favorite with the teenagers, millions of kids enviously watched the show in their living rooms at home, as "regulars," who attended the show "live" at the Studio in Philadelphia, twisted, rocked, rolled, swayed and jumped to latest hit records of the day, while big recording stars often mouthed the words to their hit records. All of the kids, both at home and in the studio audience, were undoubtedly thinking to themselves how wonderful it would be to be a teenager forever with nothing to do but see and be seen, dance and dream and never go to school.

That was Rock and Roll as it used to be in the late 1950's and early 1960's B.T.B. (before the Beatles). When that engaging new singing group from Liverpool, England, made their entrance upon the R & R Scene, things would never be the same again, or so it seemed. Music had come a long way since The Andrews Sisters and Doris Day, and it would go even further with the Beatles. And today, we've come a long way from The Beatles to the madness of an Alice Cooper. **CD**



learn to sing the same way you'd learn to play the guitar

You wouldn't expect to play a guitar the first time you picked one up. You have to practice, learn and develop your ability.

And yet, many people are disappointed because they can't sing well naturally. The truth is that singing, like playing an instrument, is a skill that must be learned and developed. Of course, some people do have more talent than others, and some people learn faster. But anyone can improve their voice and the quality of their singing with proper training and practice.

the secret of the shower Did you ever sing in the shower? When you did, you probably sounded pretty good to yourself, or at least, much better than usual. Actually, you were demonstrating two of the many techniques of good singing—projection and resonance. Because you were relaxed and in private, you were projecting your voice more than usual. And because the bathroom acts as an echo chamber, you heard added resonance in your voice.

So you know that projection and resonance can make your voice sound better. But both of these qualities are simple techniques of singing that you can learn. And once you've mastered these and the other techniques, you'll be amazed at just how good your singing is!

The only problem is that up till now, the only way you could learn to sing and develop your voice was with a private voice teacher, which can cost hundreds of dollars.

amazing new method But now there's a way you can learn to sing economically and quickly. Developed by John Rowley, a noted authority on voice training, "The Dynamics of Singing" is a complete, 27-lesson course in voice training. The techniques of singing are explained in clear, easy-to-understand language in the lesson manual. Each lesson is then demonstrated on a special LP record, and you're given recorded exercises to practice with the music so you can develop each technique and skill.

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COUNTRY FAVORITES

WHEN LOVE HAS GONE AWAY

(As recorded by Jeannie C. Riley/MGM)

BUD JOHNSTON

I woke up suddenly this morning
Turned and saw the empty place where
he'd been lying
I remembered all the harsh words
How I drifted off to sleep with him still
crying
I imagined I could hear him making
coffee in the kitchen or getting himself
ready to meet the day
But the only sound was emptiness that
comes around

When love has gone away
And I miss his tender kiss
That always woke me up to face
another morning
And I miss the tender words I always
heard through smiling lips good mor-
ning, darling
And I strain to hear his laughing voice
that made my foolish heart rejoice
Because I knew he loved me all the way

Oh, but all I hear's that empty sound
that comes around when love has gone
away.

I got home late this afternoon
The sun was painting pretty pictures on
my door
I ran inside to say hello the way I'd done
a thousand times before
I saw his arms reach out to me
I felt his body close to me
I even thought I heard him speak my
name
But the only sound was emptiness that
comes around
When love has gone away.

And I miss his tender kiss that always
made the night time easier for sleeping
And I miss the tender words I always
heard like

Goodnight, darling, every evening
And I strained to hear his laughing voice
that made my foolish heart rejoice
Because I knew he loved me all the
way, but all I hear's that empty sound
that's all around
Since love has gone away.

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YOU CAN HAVE HER

(As recorded by Waylon Jennings/RCA)

BILL COOK

You can have her, I don't want her
She didn't love me anyway
She only wanted someone to play with
But all I wanted was love to stay.

Well, if you get the, the wrong woman
There's only one thing that you can do
Just dig a hole and jump right in it
And pull the ground right over you
Oh, you can have her

I don't want her
She didn't love me anyway
She only wanted someone to play with
But all I wanted was love to stay.

The girl I love up and left me
She ran away with my best friend
Comes home at night just for an hour
When daylight comes she's gone again
Oh, you can have her I don't want her
She didn't love me anyway
She only wanted someone to play with
But all I wanted was love to stay.

Life without love is mighty empty
Confession is good for the soul
I'd rather have love that I can cling to
Than have the world and all its gold
Oh, you can have her I don't want her
She didn't love me anyway
She only wanted someone to play with
But all I wanted was love to stay.

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New York, N.Y.

WE FOUND IT

(As recorded by Dolly Parton &
Porter Wagoner / RCA)

PORTER WAGONER

(Boy)
We've been a - searching for the love
that lost its feeling
(Girl)
That one time filled our hearts with fire
with love revealing

(Boy)
We thought that love had gone never-
more to be returning
(Girl)
And the fire that we thought had gone
out again is brightly burning.

(Boy)
Oh, we found it
(Girl)
Oh, we found it
(Boy)
Yes, we found it

(Girl)
Yeah, we found it
(Both)
Joy to love, joy to love, we found it
(Boy)

Turn the lights away down low
(Girl)

The fire of love is high
(Boy)
We found it
(Girl)

Yes, we found it
(Boy)

Oh, we found it
(Girl)

Oh, we found it
(Both)

Sweet love, you and I.

(Boy)
Well, I never seen a love light shine so
bright
No wonder we found it
(Girl)
Shining like a neon light with love all
around it

(Both)
It's nights like this with love sweet bliss
sprinkled all around it
(Boy)
We cried a while
(Girl)
But now we smile, um hum we found it.

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COUNTRY FAVORITES

COME LIVE WITH ME

(As recorded by Roy Clark/Dot)

**BOUDLEAUX BRYANT
FELICE BRYANT**

Come live with me and be my love
Share my bread and wine
Be wife to me
Be life to me
Be mine
Come live with me and be my love
Let our dreams combine
Be mate to me
Be fate to me
Be mine
With these hands I'll build a roof to
shield your head

With these hand I'll carve the wood for a
baby bed
Come live with me and be my love
Share my bread and wine
Be part of me
The heart of me
Be mine.

I'll always do my best for you I promise
you
I'll laugh with you
I'll cry with you
My whole life through
Come live with me and be my love
Share my bread and wine
Be part of me
The heart of me
Be mine.

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IF YOU CAN LIVE WITH IT (I Can Live Without It)

(As recorded by Bill Anderson/MCA)

BILL ANDERSON

You say you've found another, another
you love better
You say you're gonna leave me, pack up
and go
You don't want a hurt me, but you've
just gotta have him
And how will I take it, you want to
know.

Well, if you can live with it, I can live
without it
If you can face your conscience, I can
face my pride
If you can live with it, I can live without
it
'Cause I did the only thing I could do,
baby, I tried.

Can you really take your rings off
without feeling kind of dirty
Can you really kiss him while you're
wearing my name
Can you run fingers all across his body
Without missing me a little and feeling
ashamed.
(Repeat chorus).

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SUPERMAN

(As recorded by Donna Fargo)

DONNA FARGO

Superman, superman, superman
And there you go pickin' on me again
Pushin' me to the very end
Telling me to move another mountain
Well just cause you can walk on water
That ain't no sign I can
You know your mama should have
named you superman.

Superman, superman, superman
Now let's go through this one more time
You do your thing and I'll do mine
But honey baby we gotta draw the line
Your hang up is messin' with mine
All I can do is the best I can
To change the way that you can't stand
If it ain't good enough for superman
It ain't good enough for me.

Superman, superman, superman
So you don't have to rub it in
Just because you're right and I'm wrong
again
Sometimes right is just as wrong as
wrong is
And I ain't never gonna learn how to
make it rain
And I wouldn't if I could for all the rain
in Spain
But you go right ahead and do it, do it
superman
Superman, superman, superman.

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COUNTRY FAVORITES

DANNY'S SONG (Everything Will Bring A Chain Of Love)

(As recorded by Anne Murray)

KENNY LOGGINS

People smile and tell me I'm the lucky one
And we've just begun - think I'm gonna have a son
He'll be like she and me, as free as a dove
Conceived in love
Sun is gonna shine above.

Even though we ain't got money
I'm so in love with ya, honey
And everything will bring a chain of love
In the morning when I rise, you bring a tear of joy to my eyes and tell me
Everything is gonna be all right.

Seems as though a month ago I was
Beta Chi
Never got high, oh, I was a sorry guy
Now a smile a face a guy that'll change my name
I'm never gonna be the same.

Pisces Virgo rising is a very good sign - strong and kind
And the little boy is mine
Now I see a family where there once was none and now we've just begun
We're gonna fly to the Sun.

(Chorus)
Love the girl who holds the world in a paper cup
Drink it up

Love her and she'll bring ya luck
And if you find that she helps your mind, better take her home
Don't you live alone
Try to earn what lovers own.

(Chorus)
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THE EMPTIEST ARMS IN THE WORLD

(As recorded by Merle Haggard/Capitol)

MERLE HAGGARD

I only call when I've had that one too many
And my lonely room goes spinning in a whirl
And tonight I couldn't even find my pillow
I've got the emptiest arms in the world.

I no longer wear the gold band on my finger
And from time to time I find myself a girl
But when I realize that she's not you I'm holdin'
I've got the emptiest arms in the world.

My empty arms won't ever hold you close again
And these cheap hotels they're like a prison cell that keeps closin' in
Now you alone can fill this lonely feelin'
Of the emptiest arms in the world
Cause you alone can fill this empty feelin'

Of the emptiest arms in the world.

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WALKING PIECE OF HEAVEN

(As recorded by Marty Robbins/MCA)

MARTY ROBBINS

What's that 'round your head is it a halo
And what's that on your shoulders is it wings
You must be a walking piece of heaven
Or is it love that makes me see these things.

'Round you is a light that keeps on glowing
And when you speak do I hear angels sing
You must be a walking piece of heaven
Or is it love that makes me see these things.

Since we've met I've had the strength to face the world
I believe you're special
You're no ordinary girl
Am I seeing right or am I dreaming
And do I hear the rush of angel wings
You must be a walking piece of heaven
Or is it love that makes me see these things.

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COUNTRY FAVORITES

ROSES IN THE WINE

(As recorded by Hank Thompson/Dot)

BUCK MAXWELL
STEVE STONE

The alley where he sleeps at night is
Charley's only home
A wine jug makes the pillow for his
head
And those who wonder why old Charley
never minds the cold
Don't know the glow you get from Dago
Red
And nothing bothers Charley anymore
He's found happiness and peace of
mind
The flowers of forgetfulness come in
many forms
And Charley found his roses in the wine.

Now Charley had a wife and home and
Charley had a friend
A friend who Charley called his good
right arm
Then one day Charley found his good
right arm around the waist
Of the wife that he thought could do no
wrong

Now Charley took to drinking until he
lost everything
But still he didn't seem to mind the cost
And those who wonder why old Charley
didn't care
Don't know his pride was the first thing
that he lost

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poration).

KEEP ON TRUCKIN'

(As recorded by Dave Dudley/Mercury)

RONNIE ROGERS

In life you have some hills to climb
And sometimes you get in a bind
But the day will come that's gonna br-
ing you luck
Don't live too fast, just set your pace
When it's over you're gonna win the
race
So, hang on, friend
Keep on truckin'.

Keep on truckin' till you reach the top
Keep them wheels a rollin'
Don't ever let 'em stop
Tell old bad luck that you ain't buyin'
You can't fall if you keep on trying
Hang on, friend
Keep on truckin'.

Life is lots of little games
No one ever takes the blame for the bad
only the good
So, be yourself, no need to fake it
For life ain't nothin' but what you make
it
Hang on, friend
Keep on truckin'.

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WHAT MY WOMAN CAN'T DO

(As recorded by George Jones/Epic)

EARL MONTGOMERY
BILLY SHERRILL
GEORGE JONES

What my woman can't do, can't be
done
It amazes me how she can change my
mind

When it seems to be impossible
She can do it everytime
And the way she always loves me
She's got that down perfect top
I keep asking myself what is it
The lady can't do.

She brightens any room she walks in-
side

And the way she comes in smilin'
You'd never think she ever cries
She still looks as young and pretty
As she did the day we met
If there's one thing bad about her
I ain't found it yet.

What it is my woman can't do, can't be
done

If there's ever been a darlin', I've got
one

Sure beats all I've ever seen
She's the champion of our team
What my woman can't do, can't be
done

What my woman can't do, can't be
done.

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HITS OF THE '50'S

THE BATTLE OF NEW ORLEANS

JOHNNY HORTON

In 1814 we took a little trip
Along with Colonel Jackson
Down the mighty Mississippi.
We took a little bacon
And we took a little beans
And we caught the bloody British
In a town in New Orleans.

We fired our guns
And the British kept a-coming
There wasn't nigh as many
As there was a while ago.
We fired once more
And they begin to running
From down the Mississippi
To the Gulf of Mexico.

We looked down the river
And we see'd the British come
And there must have been a hundred of
'em
Beating on the drum.
They stopped so high
And they made the bugles ring;

We stood beside our cottonfields
And didn't say a thing.

Old Hickory said
We could take 'em by surprise
If we didn't fire our muskets
Till we looked them in the eyes.
We held our fire
Till we see'd their faces well;
Then we opened up our squirrel guns
And really gave 'em well.

They ran through the briars
And they ran through the brambles
And they ran through the bushes
Where a rabbit couldn't go
They ran so fast
That the hounds couldn't catch 'em
From down the Mississippi
To the Gulf of Mexico.
We fired our cannon
Till the barrel melted down
So we grabbed an alligator
And we fought another round.
We filled his head with cannon balls
And powdered his behind
And when we touched the powder off
The 'gator lost his mind.

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Inc.

BUMMING AROUND

PETE GRAVES

Got an old slouch hat got my roll on my
shoulder
I'm as free as the breeze and I'll do as I
please
Just a-bummin' around.

Got a million friends don't feel any
older
I've got nothing to lose not even the
blues
Just a-bummin' around.

Whenever worries start to botherin' me I
grab my coat
My old slouch hat, hit the trail again,
you see
I ain't got a dime don't care where I'm
goin'
I'm as free as the breeze and I'll do as I
please
Just a -bummin' around.

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OH, WHAT A NIGHT

MARVIN JUNIOR
JOHN FUNCHES

Oh, what a night to love you dear
Oh, what a night to hold you near
Oh, what a night to squeeze you dear
That's why I love you so
Oh, what a night to love you dear
Oh, what a night to want you dear
Oh, what a night to kiss you dear
That's why I love you so.

I won't forget all those things you have
done to me
Things in my heart won't let me forget
your love.

Oh, what a night to love you dear
Oh, what a night to hold you near
Oh, what a night to squeeze you dear
That's why I love you so.

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I CAN'T HELP IT (If I'm Still In Love With You)

HANK WILLIAMS

Today I passed you on the street
And my heart fell at your feet
I can't help it if I'm still in love with you
Somebody else stood by your side
And he looked so satisfied
I can't help it if I'm still in love with you.

A picture from the past came slowly
stealing
As I brushed your arm and walked so
close to you
Then suddenly I got that old time feel-
ing
I can't help it if I'm still in love with you.

It's hard to know another's lips will kiss
you
And hold you just the way I used to do
Oh, heaven only knows how much I
miss you
I can't help it if I'm still in love with you.

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Inc.

BOUQUET OF ROSES

STEVE NELSON
BOB HILLIARD

I'm sending you a big bouquet of roses,
One for ev'ry time you broke my heart,
And as the door of love between us
closes,
Tears will fall like petals when we part.
I begged you to be diff'rent
But you'll always be untrue,
I'm tired of forgiving,
Now there's nothing left to do.

So I'm sending you a big bouquet of
roses,
One for ev'ry time you broke my heart.
You made our lover's lane a road of sor-
row,
Till at last we had to say goodbye.
You're leaving me to face each new
tomorrow
With a broken heart you taught to cry.
I know that I should hate you after all
you've put me thru',
But how can I be bitter,
When I'm still in love with you.

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Songs, Inc.

HITS OF THE '50'S

DREAM LOVER

DARIN

Ev'ry night I hope and pray
A dream lover will come my way
A girl to hold in my arms
And know the magic of her charms
'Cause I want a girl to call my own
I want a dream lover
So I don't have to dream alone.

Dream lover where are you
With love oh so true
And a hand that I can hold
You near as I grow old
'Cause I want a girl to call my own

I want a dream lover
So I don't have to dream alone

Some day I don't know how
I hope she'll hear my plea
Some way I don't know how
She'll bring her love to me

Dream lover until then
I'll go to sleep and dream again
That's the only thing to do
Till all my lover's dreams come true
'Cause I want a girl to call my own
I want a dream lover
So I don't have to dream alone.

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ONE MINT JULEP

RUDOLPH TOOMBS

One early mornin' as I was walkin'
I met a woman and started talkin'
Went in a tavern to get a few nips
But all I had was a mint julep.

One mint julep was the cause of it all
The lights were burning low there in the
tavern

When thru the swingin' door up popped
her father

He said, "I saw you when you kissed my
daughter

Got to wed her right now or face a
slaughter"

I didn't know just what I was doin'
I had to marry or face ruin

A mint julep, mint julep, a mint julep, a
mint julep

One mint julep was the cause of it all,
I don't want to bore you with my trouble
But from now on I'll be thinking double
I'll buy her roses or maybe tulips

I got too much trouble from buying
juleps

A mint julep, a mint julep, a mint julep,
a mint julep

One mint julep was the cause of it all.

I don't remember just how it started
But all I know is we should have parted
I stole a kiss and then another
I didn't mean to take it further.

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Songs, Inc.

SILHOUETTES

FRANK C. SLAY, JR.
BOB CREWE

Took a walk and passed your house late
last night

All the shades were pulled and drawn
'way down tight

From within a dim light cast
Two silhouettes on the shade

Said to my shock "You're on the wrong
block"

Oh what a lovely couple they made
Put (his, her) arms around your waist
held you tight

Kisses I could almost taste in the night
Wondered why I'm not the (guy, girl)
Whose silhouette's on the shade

I couldn't hide the tears in my eyes ah
Lost control and rang your bell I was sore
"Let me in, or else I'll beat down your
door"

When two strangers who had been two
silhouettes on the shade

Rushed down to your house with wings
on my feet

Loved you like I've never loved you my
sweet

Vowed that you and I would be two
silhouettes on the shade

All of our days, two silhouettes on the
shade ah.

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PARADE of SONG HITS

LAST TANGO IN PARIS From the United Artists Motion Picture "Last Tango in Paris"

(As recorded by Andy Williams)

GATO BARBIERI
DORY PREVIN

We don't exist
We are nothing but shadow and mist
In the mirror we look as we pass
No reflection's revealed in the glass

Don't you know that the blood in your
vein is as lifeless as yesterday's rain
It's a game where we come to conceal
the confusion we feel
But as long as we're nameless our
bodies are blameless
You cried when we kissed
It was nothing but shadow and mist
Two illusions who touch in a trance
Making love not by choice but by chance
To a tango we swore was the last
We are shadows who dance.

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poration, New York, New York.

AM I BLACK ENOUGH FOR YOU

(As recorded by Billy Paul)

KENNY GAMBLE
LEON HUFF

Am I black enough for you
Am I black enough for you
Am I black enough for you
Am I black enough for you
We're gonna move on up one by one
We ain't gonna stop until the world is
all done

Am I black enough for you
Black enough for you
Black enough for you
We're gonna move on up two by two
This old world is gonna be brand new

Am I black enough for you
Am I black enough for you
Get in line start marching in time
You better make up your mind
We're gonna leave you behind
We're gonna move on up three by three
We're gonna get rid of poverty
I got to stay black, black enough for you
I gotta stay black, black enough for you
We're gonna move on up four by four
We ain't never gonna suffer any more

I gotta stay black, black enough for you
I gotta stay black, black enough for you
Get in line, start marching in time
You better make up your mind
We're gonna leave you behind
Open up your
We're gonna move on up five by five
This dead world is gonna come alive
Am I black enough for you
Am I black enough for you
We're gonna move on up six by six
We're gonna use our minds instead of
our fists

Am I black enough for you
Am I black enough for you
We're gonna move on up seven by
seven
We're God's children we're going to
heaven
We're gonna move on up eight by eight
Without no plans we'll be too late
Am I black enough for you
Am I black enough for you.

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REELING IN THE YEARS

(As recorded by Steely Dan)

W. BECKER
D. FAGEN

Your everlasting summer
You can see it fading fast
So you grab a piece of something
That you think is gonna last
You wouldn't know a diamond
If you held it in your hand
The things you think are precious
I can't understand.

Are you reeling in the years
Storing away the time
Are you gathering up the tears
Have you had enough of mine
Are you reeling in the years
Storing away the time
Are you gathering up the tears
Have you had enough of mine.

You're telling me you're a genius
Since you were 17
And all the time I've known you
I still don't know what you mean
The weekend at the college didn't turn
out like you planned
The things that passed for knowledge
I can't understand
(Repeat chorus).

You spend a lot of money
And spend a lot of time
The trip we made to Hollywood
Is etched upon my mind
After all the things we've done and
seen
You find another man
The things you think are useless
I can't understand.

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I KNEW JESUS (Before He Was A Star)

(As recorded by Glen Campbell)

NEAL HEFTI
STANLEY STYNE

(Well) funny it seems as how
Everyone knows Him now
Suddenly they have found
Someone who's been around
Back to the fold they come
Seeking His wisdom from afar
I knew Jesus before He was a super star.

I'm a believer in all that He's ever been
Stories I've read of Him
Things that were said of Him
Songs that they glorify
I used to play on my guitar (yes, I did)
I knew Jesus before He was a super star.

I've known His goodness and mercy for
all my days
I've seen His blessings around me in
every way
In time of trouble when I had no hope in
view

Who brought the sunlight
That one light I knew.

Oh, yes I knew He was always there
Answering every prayer
Fame will not change him much
He won't be out of touch
Great as He is today
Big people stay the way they are (Yes,
they do)
I knew Jesus before He was a super star.

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HOLLYWOOD 'ROUND THE WORLD

(continued from page 17)

and the Vandellas during its decade of activity, as Vandellas were changed on a regular basis.

Her lead vocal was heard on hits such as "Dancing in the Street," "Nowhere to Run," "Jimmy Mack," "Come and Get These Memories," "Ready for Love" and others.

Hollywood ... Black Oak Arkansas' new Atco album, "Raunch'n Roll," is being backed by a massive promotional campaign currently being formulated by the label.

Elements will include major exploitation in national and college news media, through rock music-oriented publications, on radio, and via a series of special in-store merchandising aids.

Special activities will be geared to the group's plans for sharing a full acre of land at their Ozark mountain homestead, Heaven, Arkansas, with the public, through the subdividing of an acre into more than 6-million square inch parcels.

Deeds granting these individual parcels of "Heaven on Earth" will be included as part of the "Raunch 'n Roll" package, in addition to being made available generally on a write-in request basis.

Dedication ceremonies at the Heaven acreage, to include participation by national and state dignitaries, will coincide with release of the LP.

"Raunch 'n Roll," recorded live during recent performances in Seattle, Wash., and Portland, Ore., features four new songs and four other associated with Black Oak Arkansas.

Titles range from "Hot 'n' Nasty" and "Mutants of the Monster" to "Hot Rod" and "Gettin' Kind of Cocky."

The group, meanwhile, is cracking radio playlists and singles best-seller lists with "Uncle Lijiah," a tune featured on the first Black Oak Arkansas album for Atco.

Requests for pieces of Heaven on Earth are being directed to Black Oak Arkansas, Inc., 260 South Beverly Drive, Beverly Hills, Calif. 90212.

The group is currently at home putting finishing touches on an initial dozen A-frame dwellings planned for BOA family members in Heaven.

Hollywood ... The New Seekers, who in January became the first foreign group ever to entertain at a presidential inaugural event, have been signed to join Engelbert Humperdinck on a major 17-week concert tour.

The schedule includes a four-week engagement at the Riviera Hotel in Las Vegas, June 13-July 10, as well as key auditoriums and nightclubs throughout the country.

It begins with a May 29-June 3 stand at the Westbury Music Theater in Westbury, Long Island, N.Y.

The five member group, meanwhile, has roared onto radio playlists and best-seller charts with a new MGM/Verve Records single, "Tommy Medley," a blend of two tunes from the historic rock opera, "Pinball Wizard" and "See Me, Feel Me."

The single, produced by Michael Lloyd, was premiered nationally by the New Seekers on the Johnny Carson Show. They also performed it on the syndicated Mike Douglas Show.

These were the first two of some half dozen TV guest invitations that accompanied the British-based group's special appearance at one of three Inaugural Galas marking President Nixon's second term of office.

He was in the audience as the New Seekers launched into their milestone hit, "I'd Like to Teach the World to Sing," ultimately joining other guests in standing and clapping time to the music.

The group subsequently received a "Grammy" nomination for this song from the National Academy of Recording Arts and Sciences, in the category, "Best Pop, Folk, & Rock Vocal Performance by a Duo, Group or Chorus."

A major hit in the United States, it was the biggest-selling record of 1972 in England, achieving a Gold Record for sales of more than \$1-million, the only record to reach that plateau in three years.

In addition to the "Tommy" single, the New Seekers are on best-seller charts with their debut MGM/Verve album, "Come Softly to Me." Group members are Eve Graham, Lyn Paul, Peter Doyle, Marty Kristian and Paul Layton.

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YESTERDAY I HAD THE BLUES

(As recorded by Harold Melvin and the Blue Notes)

KENNY GAMBLE
LEON HUFF

Yesterday I had the blues
I couldn't move from wantin' to be with you
But now I got everything
You made my poor heart sing
Cause I got you baby
Yesterday I had to cry
Things were bad I wanted to die
Now it's just a memory
You made my poor heart sing
I'm so glad that I got you baby

You fill, you fill, you fill my heart with
so much joy
I can swear by the way you make me
feel

Oh and you said it, I said it, over and
over again

That this love we have has got to be real
Yesterday I had the blues
Yesterday I had the blues.

I was sad and lonely 'fore
But now I got everything
You made my poor heart sing
I'm so glad I got you baby
You came inside of my heart and started
a spark of love burning so high
Oh you said it, I said it
(Repeat chorus).

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BLOOD DONORS NEEDED (Give All You Can)

(As recorded by David Ruffin)

ROBERT E. MILLER

Darkness falls upon the city yeah yeah
The smell of violets fill the air
Do you believe somebody will rape
another woman yeah yeah
A gun will kill another man
Listen to me situation critical
All over the land

Listen people
Blood donors needed bad bad bad
Oh give all you can gotta give it up
Listen people.

Emergency rooms are over flowin'
Through the night I hear the sound of
screamin' sirens

A shotgun blast I heard from the ghetto
Guess what just took the life of a boy of
sixteen

Oh people another would be mother her
baby she's killin'

Before the fingers form upon his hand
oh

I'm screamin' blood donors needed
don't make me cry
Oh Lord we need it

Oh give all you can this evenin'
Blood of your time aw the blood of your
mind

The blood of your arm
The blood of your love
Got to tell ya five forty five in the mor-
ning yeah yeah
Dawn breaks the darkness in the east
hallelujah

It's the morning sun rising yeah yeah
Will bring the weary city just a little
relief

And all you people who slept so safely
Get up start your day

Let me ask you a question
When you read your morning paper tell
me tell me people

Tell me what do your headlines say
Blood donors needed give all you can
yeah yeah

Can I say it blood donors needed
You know you got to give all you can
this evenin' yeah
I'll say it again

The blood of your time the blood of your
mind

Gotta give it up
The blood of your arm gotta give it up
The blood of your love

Blood donors needed give all you can
Give it give it up right now
Gotta give all you can yeah yeah oh.

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THE NIGHT THE LIGHTS WENT OUT IN GEORGIA

(As recorded by Vicki Lawrence)

BOBBY RUSSELL

He was on his way home from Can-
dletop
Been two weeks gone and he thought
he'd stop at Web's
And have him a drink 'fore he went
home to her
Andy Wolo said hello
He said, hi, what's a-doin' wo
Said I'm your best friend and you know
that's right
But your young bride ain't home
tonight
Since you been gone she's been seeing
that Amos boy, Seth
He got mad and he saw red
An Andy said boy don't lose your head
Cause to tell you the truth I've been
with her myself
That's the night that the lights went out
in Georgia
That's the night that they hung an in-
nocent man
Don't trust your soul to no backwoods
southern lawyer
Cause the judge and the town's got
blood stains on their hands.

Well Andy got scared and left the bar
Walking on home cause he didn't live
far

See Andy didn't have many freinds
And had just lost him one
Brother thought his wife must've left
town

So he went home and finally found a
metal, no answer, man made, in the
form of a gun

He went off to Andy's house slipping
through the backwoods quiet as a
mouse

Came upon some tracks too small for
Andy to make

He looked through the screen at the
back porch door

And he saw Andy lying on the floor in a
puddle of blood and he started to shake
The Georgia patrol was making their
rounds

And he fired a shot just to flag 'em
down

And a big bellied Sheriff grabbed his
gun and said why'd you do it
The judge said guilty in a make believe
trial

Slapped the Sheriff on the back with a
smile

Said supper's waitin' at home and I
gotta get to it

That's the night that the lights went out
in Georgia

That's the night that they hung an in-
nocent man

Don't trust your soul to no backwoods
southern lawyer

Cause the judge and the town's got
blood stains on their hands.

Well they hung my brother before I
could say

The tracks he saw while on his way to
Andy's house and back that night were
mine

And his cheatin' wife had never left
town

That's one body that'll never be found
See little sister doesn't miss when she
aims her gun.

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PARADE of SONG HITS

PLAYGROUND IN MY MIND

(As recorded by Clint Holmes)

PAUL VANCE
LEE POCKRISS

When this old world gets me down
And there's no love to be found
I close my eyes and soon I find
I'm in a playground in my mind
Where the children laugh and the
children play
And we sing a song all day.

My name is Michael, I got a nickel
I got a nickel, shiny and new
I'm gonna buy me all kinds of candy
That's what I'm gonna do
My name is Michael, I got a nickel
I got a nickel shiny and new
See the little children
Living in a world that I left behind
I'm gonna buy me all kinds of candy
That's what I'm gonna do
Happy little children in the playground
in my mind.

Oh the wonders that I find
In the playground in my mind
In a world that used to be
Close your eyes and follow me
Where the children laugh and the
children play
And we sing a song all day.

My girl is Cindy
When we get married we're gonna
have a baby or two
We're gonna let them visit their
grandma
That's what we're gonna do
My name is Cindy
When we get married we're gonna
have a baby or two
See the little children
We're gonna let them visit their
grandma
That's what we're gonna do
See how they're playing so happy in the
playground in my mind.
Ba ba ba ba ba ba
La la la la la la la.

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EVERYTHING'S BEEN CHANGED

(As recorded by the 5th Dimension)

PAUL ANKA

Rearranged every room on every floor
Every inch from door to door
Every chair every chair and table's new
Every cup and saucer too
Everything's been changed
Nothing's like before
Things I did with you I do no more
They're all behind me everything's
been changed
Since we've been apart
Everything is except my heart.

I wake up, I wake up each day alone
Hang around, hang around the house
all day

You could hear a mouse at play
Heart no I don't know what to do love
About all the tears I cry
No I can't get over you love
No matter how hard I try.

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ONE MAN PARADE

(As recorded by James Taylor)

JAMES TAYLOR

Think I'm going to clap my hands
Believe I'll stomp my feet
Put together a one man band
Gonna take it moving down the street
I had a one man, nobody needs to know
Oh Lord I won't tell them
I don't think that it would show
All I want is a one man dog
A-walkin' by my left hand
Taking it easy, free as a breeze
Checking out occasional garbage cans
Talking one man dog
Nobody's friend but mine
I do my thinking it's kind of funky
But I believe it suits me fine
One man dog
All I want is a one man dog
To go walking by my right hand
Take it easy as free as you please
Check out every single garbage can
I'm talking one man dog
Nobody's friend but mine
All I think is funky
I'm just certain that it suits me fine
A one man dog.

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(I'd Be) A LEGEND IN MY TIME

(As recorded by Sammy Davis, Jr.)

DON GIBSON

If heartaches brought fame in love's
crazy game
I'd be a legend in my time
If they gave gold statuettes for tears
and regrets
I'd be a legend in my time
But they don't give awards and there's
no praise or fame
For a heart that's been broken over love
that's in vain
If loneliness meant world acclaim then
ev'ryone would know my name
I'd be a legend in my time.

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BREAK UP TO MAKE UP

(As recorded by the Stylistics)

THOM BELL
KENNY GAMBLE
LINDA CREED

Tell me what's wrong with you now
Tell me why I never seem to make you
happy though heaven knows I try
What does it take to please you
Tell me just how I can satisfy you
woman

You're driving me wild
Break up to make up
That's all we do
First you love me, then you hate me
That's a game for fools
Break up to make up
That's all we do
First you love me, then you hate me
That's a game for fools.

When I come home from working
You're on the phone
Talking 'bout how bad I treat you
Now tell me I'm wrong
You say it's me who argues
I say it's you
We have got to get together
Or baby we're through
Break up to make up
That's all we do
First you love me, then you hate me
That's a game for fools.

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FOLK MUSIC

(continued from page 15)

around Bob Dylan reacted to his immense success with ambivalence, to say the least. Dave Van Ronk, in particular. "Dylan never talked much," says Ramblin' Jack Elliott, "but Dave Van Ronk could actually get him to start arguing. I'd sit in and listen to Bobby argue for many long hours, mostly with Dave, about politics and the world and everything. Him and Dave, both like bulls, locking horns for hours. And, while he had not appeared to be paying much attention to radical thought in Minneapolis, it touched him here in New York."

Van Ronk apparently also interested Dylan in the French symbolist poets, especially Rimbaud, and Villiers and Bertolt Brecht. Dave quoted them into the long sessions of the night, but Dylan maintained his American primitive role — the Woody Guthrie kid who never read a book in his life. "Being a hayseed, that was part of his image or what he considered his image at the time," says Van Ronk. "Like, once I asked him, 'Do you know the French symbolists?' And he said, 'Huh?' — the stupidest 'Huh' you can imagine — and later, when he had a place of his own, I went up there and on the bookshelf was a volume of French poets from Nerval almost to the present."

"I think it ended at Apollinaire, and it included Rimbaud, and it was all well-thumbed with passages underlined and notes in the margins," Van Ronk went on. "The man wanted to be a primitive, a natural kind of genius. He never talked about somebody like Rimbaud. But he knew Rimbaud, all right. You see that in his later songs." (Allen Ginsburg also turned Dylan onto Rimbaud.)

Born Robert Allen Zimmerman in Duluth, Minn., Bob Dylan graduated from high school in Hibbing, Minn., "way up by the Canadian border." Says Dylan of his six troubled months at the University of Minnesota on a scholarship, "I didn't agree with school. I flunked out. I read a lot, but not the required readings." He remembers staying up all night digging into Kant instead of reading "Living With the Birds" for a science course.

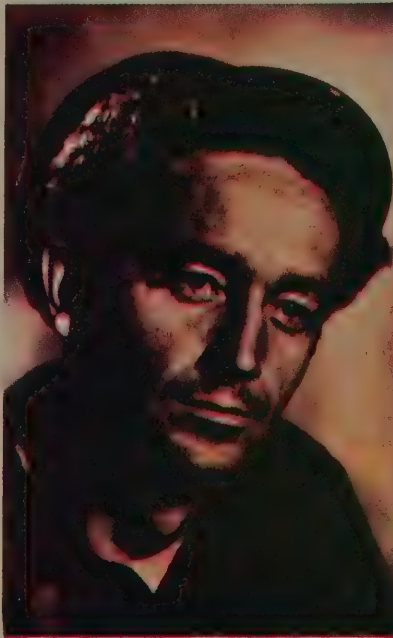
"Mostly, I couldn't stay in one place long enough," Dylan summarizes his college days.

He visited the dying Guthrie in the Greystone Hospital in New Jersey. He played at the Gaslight Coffeehouse, and, in April 1961, appeared opposite John Lee Hooker at Gerde's Folk City. Recalls Dylan: "I never thought I would shoot lightning through the sky in the entertainment world."

"In 1959," Columbia's liner notes for Bob Dylan read, "in Central City, Colorado, he had that first job, in a

rough and tumble striptease joint." Dylan said, "I was onstage for just a few minutes with my folk songs. Then the strippers would come on. The crowd would yell for more stripping, but they went off. As the night got longer, the air got heavier, the audience got drunker and nastier, and I got sicker and finally I got fired."

Bob Dylan picked up on singing and guitar when he was 10. Five to six years later, he wrote his first song, "Bob Dylan's Blues," dedicated to Brigitte Bardot. And he listened, listened, listened to everything with both ears — the late Hank Williams, the late Jimmie Rodgers, Jelly Roll Morton, Carl Perkins, and early Elvis Presley. Bob met with Mance Lipscomb, Texas singer; the meeting left its mark on Dylan's work. So did the blues recordings of Rabbit Brown and Big Joe Williams.



This photo of Woody Guthrie was taken by Robin Carson.

As to the future, Dylan said then: "I just want to keep on singing and writing songs like I am doing now. I just want to get along. I don't think about making a million dollars. If I had a lot of money what would I do?"

What he did was buy a couple of motorcycles, and four or five couches. But one of the motorcycles crashed and so did Dylan.

By this time, Dylan had acquired a bunch of "mindguards," who were basically spiritual bodyguards. The group included Paul Clayton, and Victor Maimudes, who drove the car. "The guy's freaky," thought Daily Mirror writer Pete Karman, according to Rolling Stone. "You moving away from social protest stuff?" (Karman was part of the "mindguard" entourage.) David Blue also was on the staff.

Scaduto: "On entering Dallas, Dylan

had an urge. 'Let's go see where Kennedy was killed.' They drove around, looking for the Texas Book Depository and Dealey Plaza, four months after the murder, lost in downtown Dallas ... 'You mean where they shot that bastard Kennedy?'," asked a man they asked. Dylan didn't answer, and, ironically, the Texan gave them directions.

The group was almost thrown in jail, at one point, in a traffic hassle: it's illegal, Karman said. "You're not supposed to pass a funeral." Dylan escaped arrest by posing as a member of a group like the Kingston Trio; "But there's four of us. We sing."

They did manage to make it to the Denver Folk Lore Center, the local freak haven. The concert was a stone smash; Dylan lived up to the audience's expectations. "For weeks," says Scaduto, "there had been rumors that he would not come, that he had been killed or gone insane, destroyed by a System-conspiracy."

For fact, Dylan's appearance seemed to justify these fears: "his fragile body, his wounded voice. James Dean's death, now Kennedy's, had done that to this generation: they were certain their leaders, their heroes, would be taken from them. Dylan — because he was like a broken-winged sparrow — appeared the most defenseless, the most vulnerable."

A concert in the San Francisco area is still talked about there. Dylan had never so turned on an audience, "his kind of audience, the hippest, most radical and aware college students in the country, and he held them the way few entertainers ever hold an audience, few Holy Roller gospel preachers either, for that matter. And when he came back after intermission and introduced Joan Baez — a stunning surprise — it electrified the audience. Dick Farina, who had been divorced by Carolyn Hester and had since married Joan's sister, Mimi, wrote: 'had a literary audience been confronted by Dylan Thomas and Edna St. Vincent Millay the mood of aesthetic anxiety might have been the same'."

"All I can say is politics is not my thing at all," Bob Dylan said. "I can't see myself on a platform talking about how to help people. Because I would get myself killed if I really tried to help anybody. I mean, if somebody really had something to say to help somebody out, just bluntly say the truth, well obviously they're gonna be killed."

The excitement grew louder later: Dylan's "Another Side of Bob Dylan" was released. A song is an experience, he has said — "you don't have to understand the words to understand the experience, and trying to understand the full meaning of the words may destroy the feeling of the experience."

Dylan refused to be a leader of anything. ("Don't follow leaders; watch your parking meters.") "I agree with everything that's happening, but I'm not part of no Movement," he told critic Nat Hentoff.

In the first months of 1965, The Byrds recorded Dylan's songs by performing them to a modified rock beat. The previous summer, when Dylan was doing "Another Side," he'd asked Jack Elliot to sing "Mr. Tambourine Man" with him. It didn't quite work out, but a tape of the out-take went to David Crosby, then leader of the Byrds. They'd been experimenting with electric instruments. So they cut the single, "Tambourine Man," backed with Dylan's "All I Really Want To Do." Bob was ecstatic.

Dylan depth - changed to high degree on Sunday night, July 25, at the Newport Folk Festival. Introduced by Peter Yarrow, no one paid the Peter of Peter, Paul & Mary the slightest heed. "Bringing It All Back Home" was selling several copies a week, and "Rolling Stone" was Top 40 on AM radio.

Dylan dashed onstage dressed in a black leather jacket, black slacks, a dress shirt, and pointed black boots with Chelsea heels. He reflected the sights he had seen in England — the kids' disdain of authority in wild and freaky clothes. The audience sat riveted as someone plugged his guitar into the amps.

The Paul Butterfield Blues Band rock combo stood behind Dylan, who launched immediately into "Maggie's Farm," to the dismay and bewilderment of the crowd. Boos drowned out a smattering of applause. Where was their Bob Dylan? No one clapped for "Like a Rolling Stone": "Go back to the Sullivan show!" someone shouted. Laughter swept through the audience and across the stage. Scaduto: "Dylan turned and stalked off, driven from the stage."

Were there tears in Dylan's eyes and in the eyes of Pete Seeger, who was nearby? "I did not have tears in my eyes," Dylan says. "I was just stunned and probably a little drunk."

But Bob returned to the stage. Now he zipped into "It's All Over Now, Baby Blue," from the non-rock side of his latest album. According to Scaduto, the folkies didn't dig that the song was Dylan again saying goodbye to them. But the fans missed the point. They cheered because they thought they had won him back to "pure" folk. The audience was up on its feet: standing ovation. "More!" And someone shouted out "Tambourine Man." "All right, people," said Dylan. "I'll sing that for ya." Scaduto: "The folk crowd knew only that he was using the proper guitar."

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W	E	T
S	H	O
F	I	S
S	T	O
O	N	E

OPPOSITE OF GO

NUMBER BEFORE TWO

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OPPOSITE OF HE

S	E
F	R
	P
	A
T	N

OPPOSITE OF DOWN

JOE COCKER

(continued from page 20)

"It came at exactly the right time, the new Cocker-Stainton Band. Because I was beginning to feel vaguely ill at ease. You know, the guilt feelings you get? I was always thinking for some future project or something, but you can think too long. I did that, I think."

The new band Joe refers to is composed of Cocker, pianist/guitarist Chris Stainton, Glenn Ross Campbell on steel, Conrad Isadore on drums and Neil Hubbard on guitar. The group also includes three ladies on back-up vocals: Lillian Harris, Jackie Harris, Amelia Fraser and Gloria Jones.

The group's recent tour of the States proved that Cocker had not lost his touch. His comeback was undoubtedly a success. Having been away from performing for such a long period of time did present problems at first.

"It's amazing. Like in a year you forget lots of things about the stage. I was tripping over everything. I found myself staring into spotlights and I just couldn't imagine why I was doing it, and I'm only just beginning to learn how to use a mike again.

"And you get so hoarse singing when you come back. I found myself singing all these weird notes that cascade all over the place. Notes I didn't really mean to sing at all. But what do you do? Cancel a show because you can't hit a certain note that night? I've sung with my voice in terrible shape some nights when I should've been resting up. But it's o.k. ... the band can take the strain those nights."

Discussing his apparent look of discipline and its effects on his music: "I have a tendency to want to start going out before we've established what we're doing with a song. For most people it seems to be very simple and clean. But I tend to get carried away on what else you can do to a song before we've rooted it. It does take away from the strength of the song if you do it too soon—because simplicity is powerful."

This "simplicity" which Cocker refers to is something which he obviously has been striving to attain since the early years of his career. His fixation with the legendary Ray Charles, a master of simplicity, is one of the important factors in his musical make-up.

"One day, over the radio, I heard 'What'd I Say! It just knocked me out ... the piano cryin' out, his voice, everything! It was all a sort of cosmic buzz. I thought this guy must be another Little Richard or something.



So I rushed out and finally found a copy of his Yes, Indeed album. Every track just amazed me, and I soon became a complete Ray Charles fanatic."

And what about all those Cocker fanatics who've missed Joe? Cocker has gotten it together again. The band is doing well. He's sounding better than ever. Apparently the financial difficulties are being properly handled. So what now? Can he sustain it? Or will he freak once again?

He explains his attitude: "I like to get into things just as a now thing. People are always asking when the band's going to fold up, or whether I think we can hold together, but I never think of things like that. It could just go like that or some friction thing could cause changes, or it could stay together for years. It doesn't worry me, today matters.

"We'll just keep moving and, if things get crazy we'll call it a day. Otherwise we'll just keep adding dates and building tours and let the ideas come out. I was trying to look for

a house, but I've not looked with much intensity. I live in hotels."

This seeming "instability" is in itself one of the major clues in Cocker's talent. Confinement and discipline would probably do nothing more than inhibit the work that he produces—when he does feel inspired to produce. It would be a fair guess that those of us who wait for Joe Cocker had better enjoy him while we can. This "come-back" is not the first of his erratic career. And judging from his established patterns ... it won't be the last.

Strangely enough, his drop-out periods are not fruitless. Somehow these lethargic years, have enabled him to come back stronger than ever. This has been true with many artists over the centuries. With Cocker, however, the situation seems to be painful to him. He focuses on that issue, saying, "I daren't climb back into bed now ... it's like stepping into the past."

We sincerely wish him well. He's doing the best he can. And when he does it—it's better than most of what is available.

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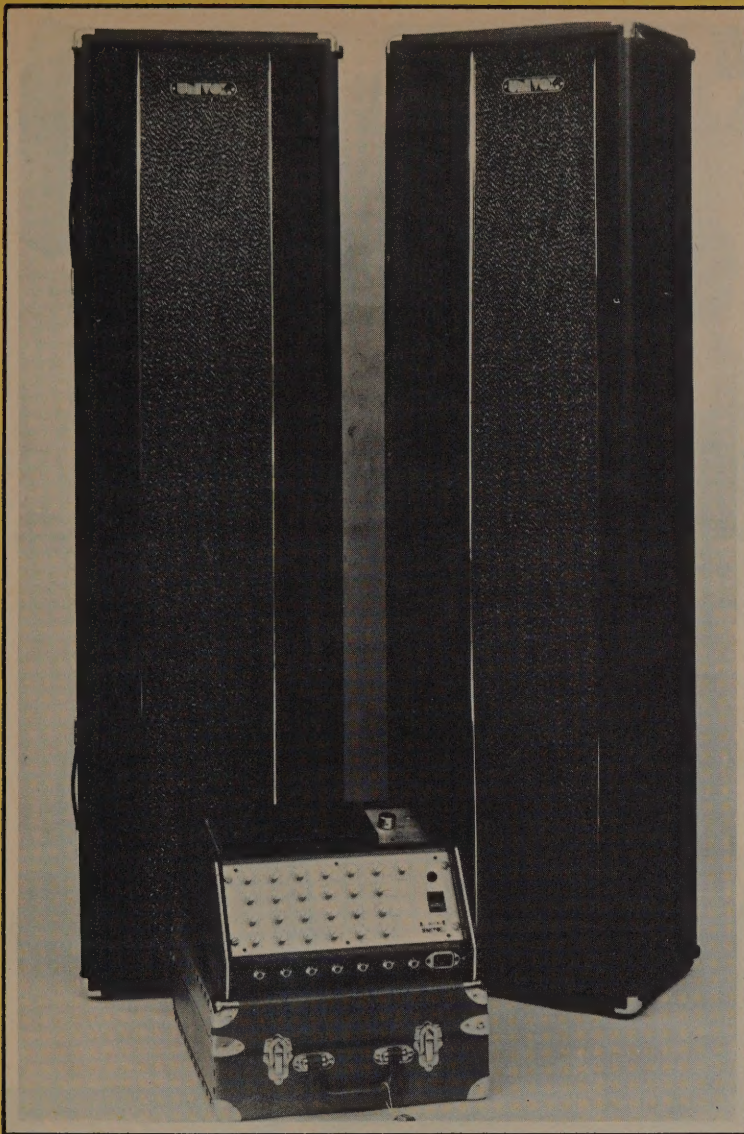
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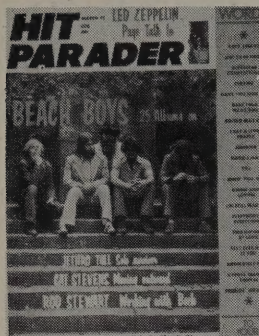
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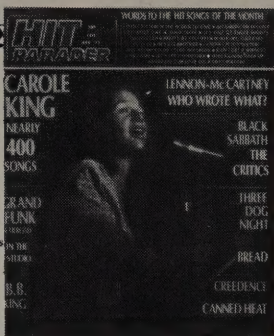
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MARCH, 1972

Beach Boys
Led Zeppelin
Jethro Tull
Cat Stevens
Rod Stewart
The Drifters

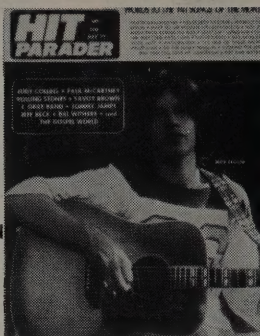
"Maggie May"
"Gypsies, Tramps & Thieves"
"Superstar"
"Baby I'm-A Want You"
"Two Divided By Love"
"Have You Seen Her"
"Got To Be There"



APRIL, 1972

Carole King
Lennon-McCartney
Who Wrote What?
Black Sabbath
The Critics
Three Dog Night
Bread
Creedence
Canned Heat

"I'd Like To Teach The World
To Sing"
"Sour Suite"
"White Lies, Blue Eyes"
"Anticipation"
"Day After Day"
"Let It Be"



MAY, 1972

Mick Jagger
Judy Collins
Paul McCartney
Jeff Beck
Bill Withers
J. Geils Band
Flash

"Without You"
"Never Been To Spain"
"Hurting Each Other"
"Levan"
"It's One Of Those Nights"
"Fire & Water"
"Play Jay"



JUNE, 1972

Melanie
Paul Simon
Procul Harum
Paul Anka
Marc Bolan
Albert Collins

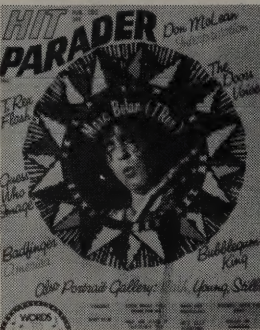
"Rock And Roll Lullaby"
"Ring The Living Bell"
"American Pie"
"Everything I Own"
"Sweet Seasons"
"The Way Of Love"
"Son Of Shafi"



JULY, 1972

Anne Murray
Cat Stevens
Blood Sweat & Tears
Muddy Waters
Fanny
Rick Grech

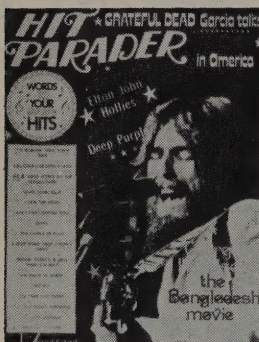
"Mother And Child Reunion"
"Tiny Dancer"
"King Heroin"
"The Day I Found Myself"
"Glory Bound"
"We Got To Have Peace"
"Rock And Roll"



AUGUST, 1972

Doors
America
Guess Who
Badfinger
Flash
Don McLean

"Vincen"
"Am I Losing You"
"Oh Girl"
"Baby Blue"
"Day Dreamin"
"Big Man"
"Run Run Run"



SEPT, 1972

Elton John
Grateful Dead
Hollies
George Harrison
Don McLean
America

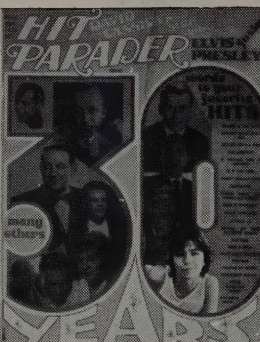
"Diary"
"Song Sung Blue"
"I Saw The Light"
"The Family Of Man"
"It's Gonna Take Some
Time"
"I'll Take You There"
"Brother Brother"



OCTOBER, 1972

Carole King
Steven Stills
Chuck Berry
Alice Cooper
Jimi Hendrix
Laura Nyro

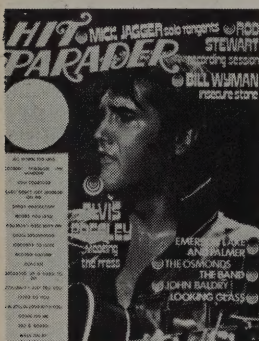
"Rocket Man"
"Long Haired Lover
From Liverpool"
"Lean On Me"
"All The Kings Horses"
"Living In A House Divided"
"Tell Me This Is A Dream"
"You're The Man"



NOV, 1972

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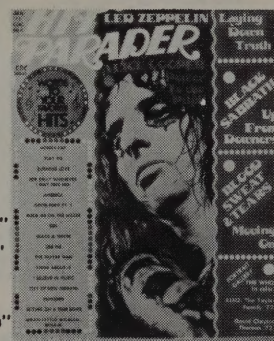
"Where Is The Love"
"Sealed With A Kiss"
"Is It You Girl"
"Coldest Days Of My Life"
"Anytime Your Cheatin' Heart"
"That Lucky Old Sun"



DEC, 1972

Elvis Presley
Rod Stewart
Mick Jagger
Looking Glass
The Osmonds
Bill Wyman

"Lookin' Thru The Window"
"Join Together"
"You Don't Mess With Jim"
"Baby Don't Get Hooked
on me"
"Close To You"
"Goodbye To Love"
"I'm Still In Love With You"



JAN, 1973

Led Zeppelin
Alice Cooper
Black Sabbath
The Who
Blood, Sweat & Tears
David Clayton Thomas

"Honky Cat"
"Burning Love"
"Play Me"
"Ben"
"Black & White"
"The Guitar Man"
"Use Me"



FEB, 1973

David Bowie
Gilbert O'Sullivan
Jeff Beck
Sly Stone
Marc Bolan
Alice Cooper

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"Good Time Charlie's Got
The Blues"
"Operator"
"Freddie's Dead"
"Garden Party"
"You Wear It Well"
"Don't Ever Be Lonely"

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